

HISTORY: FICTION OR SCIENCE?

# APOCALYPSE AS SEEN BY ASTRONOMY



ANATOLY FOMENKO  
GLEB NOSOVSKIY

HISTORY: FICTION OR SCIENCE? ● BOOK 3

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By Anatoly Fomenko and Gleb Nosovskiy

Book 3 of *History: Fiction or Science?* series.

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Anatoly Fomenko and Gleb Nosovskiy assert the moral right to be identified as the authors of this work.

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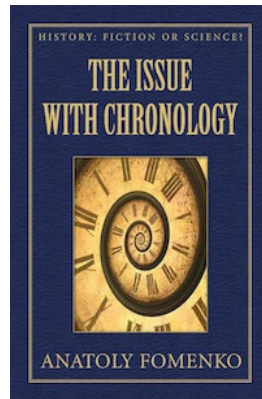
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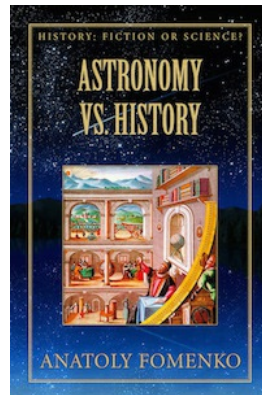
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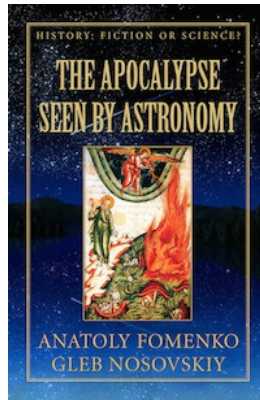
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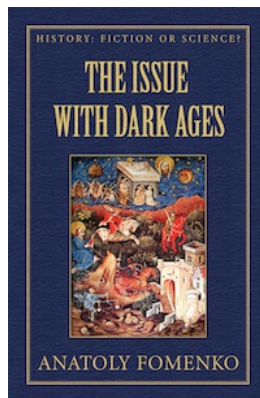
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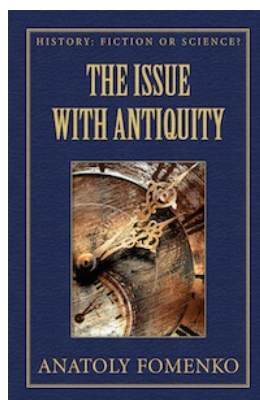
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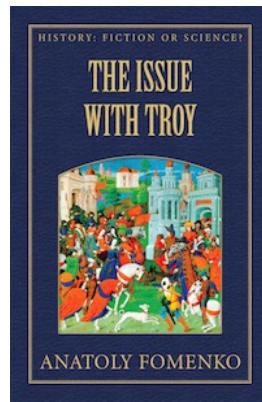


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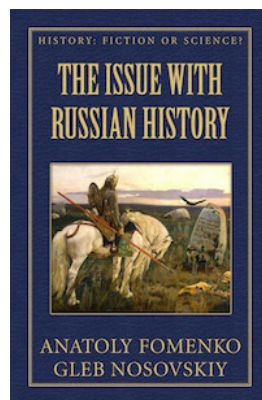


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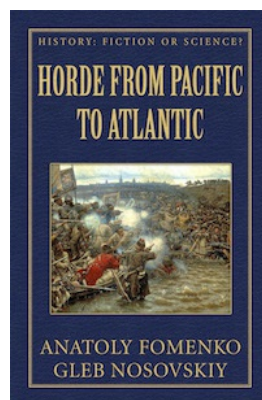




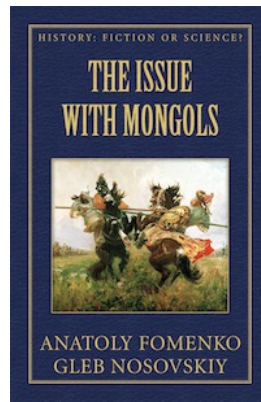
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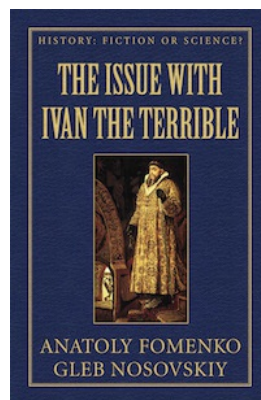
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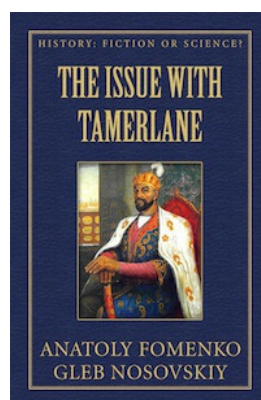
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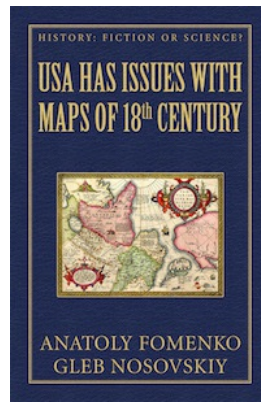
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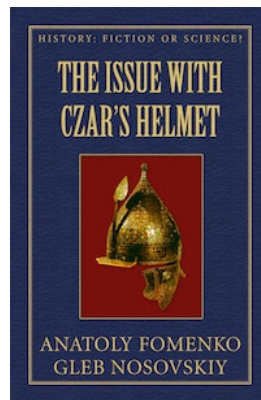
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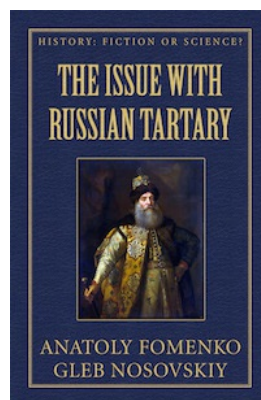
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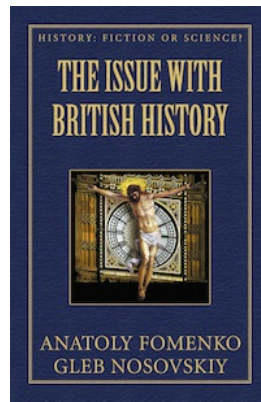
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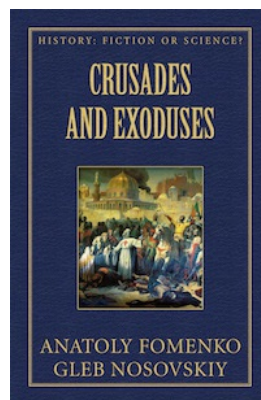
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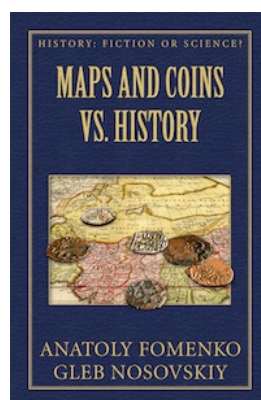
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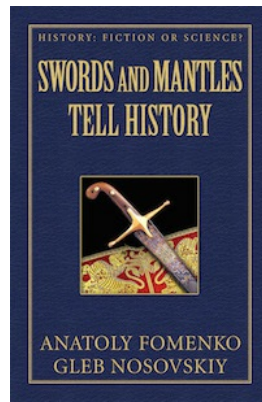
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## From the publisher

### **The Apocalypse contains a Horoscope!**

The tradition says the Apocalypse was written in 95 A.D. by Apostle John on Isle Patmos. The Apocalypse we know today is the last book of the New Testament. First complete New Testament was edited only in 1515 in Basel, Switzerland, by Erasmus of Rotterdam on the basis of half a dozen of sources. The text of the Apocalypse comes from the manuscript Erasmus lent from the German biblical scholar Reuchlin.

A significant part of mediaeval literature contains astrological texts, especially astronomical tractates up until Kepler's age and even after that. The existence of several competing astrological schools led to the use of lavish symbolism by mediaeval astrologers, which makes it hard to speak of unified astrological definitions. Furthermore, each school developed its own linguistic and symbolic system. However, we shall soon see that many countries have surprisingly enough used a more or less *uniform astrological symbolic system* – for zodiacal constellations, for example. This can mean that astrology was born relatively recently, in the epoch when the means of communication between the astronomers of different countries had already been developed well enough to provide for regular information exchange and a similar astrological language – in Europe and in Egypt, for instance. It would be expedient to remind the reader that the modern names for planets have been introduced by astrologers. The names for days of the week in such languages as English, French, and German are also in direct relation to astrological concepts.

Of all the books in the Bible, none has fired our imagination more than the Apocalypse. On the Greek isle of Patmos, Apostle John has visions of angels, beasts, the Throne of God, surrounded by the rainbow in the sea of glass, Lamb who turns into the conqueror on the white horse, dragons,

etc., etc. These verbal images do resemble those from the mediaeval astronomical and astrological maps. Look at the ancient sky map painted by great Albrecht Dürer. Astrology was an essential part of life in XIV-XVI centuries; therefore, the Apocalypse prophecy edited and printed during this time contains mediaeval astronomical and astrological images.

The astronomical interpretation of verbal images of Apocalypse yields the following horoscope of planets in the constellations:

- planet Jupiter in Sagittarius, planet Saturn in Scorpio, planet Venus in Lion;
- planet Mars in Gemini, close to Taurus, under the feet of Perseus;
- planet Mercury in Balance, Sun in Virgin, Moon under Virgins feet.

The only moment in time when the combination of planets and constellations described in the Apocalypse could have been observed live from the island of Patmos was from the 25th of september 1486 to 10th of October 1486.

An enormous body of learned research, centuries of heated discussions by different clerical schools about origins, time and place of writing of the Revelation of St. John have covered precious bits of verifiable data. Two brave academics have resurrected the astrological – i.e., astronomical – horoscope contained in the Apocalypse and extracted from it the precise date of its composition! St. Augustin was right saying, “... *Beware of mathematicians, especially when they speak the truth!*”

*History is a pack of lies about events that never happened  
told by people who weren't there.*

George Santayana,  
American philosopher  
(1863-1952)

*Be wary of mathematicians, particularly when they speak the  
truth.*

St. Augustine

*History repeats itself; that's one of the things that's wrong  
with history.*

Clarence Darrow

*Who controls the past controls the future. Who controls the  
present controls the past.*

George Orwell, 1984

PART ONE

# The New Dating of the Astronomical Horoscope as Described in the Apocalypse

*By Anatoly Fomenko and Gleb Nosovskiy*

# 1.

## The proposed research method

Let us attempt to date ancient artefacts containing astronomical or astrological symbolism in the following self-implied manner: we shall study astronomical references contained in a number of ancient documents with the aid of the *mediaeval* system of astrological symbols. Many mediaeval books on astrology, for instance, identify planets with *chariots or with horses drawing these chariots* across the celestial sphere. Planetary trajectories were probably perceived as equine leaps.

Our method revolves around the comparison of the studied text with similar mediaeval texts containing both astrological symbols and their *interpretations* in terms comprehensible to us. In other words, we propose to read old astrological records with the aid of a mediaeval astrological “dictionary” of sorts, one that identified chariots or horses with planets. Of course, the applicability of the method will be substantiated in this way only if the use of such a dictionary should help us with obtaining intelligible results that can be confirmed by other independent procedures of dating applicable to old documents.

N. A. Morozov had been the first one to apply this procedure to several Biblical books that contained apparent astronomical or astrological symbolism. The dates cited in this introduction were obtained by Morozov. After the publication of his works on this topic ([542] and [543]) many specialists persistently but unsuccessfully attempted to find errors in his calculations – however, the correctness of his interpretation of Biblical texts with the aid of a mediaeval “astrological dictionary” defied doubts as a rule. Morozov’s reading of astrological texts was at first perceived by historians as completely correct and aberration-free.

N. A. Morozov had also been a pioneer in his assumption that the author of the Biblical Apocalypse coded nothing intentionally, but only described



what he actually saw on the celestial sphere using the astronomical language of his time ([542] and [544], Volume 1, pages 3-70).

We can leap ahead for a short instance in order to tell the reader that Morozov's dating of the Apocalypse to the fourth century A.D. does not in fact concur with the explicit data contained in the text of the Apocalypse one hundred per cent. Being erroneously convinced of the correctness of Scaligerian chronology after the sixth century A.D., Morozov stopped at the first early mediaeval solution, which didn't fit completely, having deliberately rejected the much better astronomical solution of the late XV century A.D. – one fitting *perfectly*, as unprejudiced analysis shows.

## 2.

### General information about the Apocalypse and the time of its creation

The authors cite the Apocalypse from the 1898, 1912, and 1968 Russian editions of the Bible ([67]). The translation uses the Authorised Version.

The Apocalypse, also called the Book of Revelation, is the twenty-seventh and last book of the New Testament. It is also the last book of the contemporary canon of the Bible. The Apocalypse is considered an integral part of the New Testament. However, in mediaeval Russia the Apocalypse was not included in the New Testament manuscripts as a rule. As we shall demonstrate in the chapters related to the Slavic Bible manuscripts in *Chron6*, Slavic manuscripts of the Apocalypse are exceptionally rare – for instance, there is only one known manuscript of the Apocalypse dating from the IX-XIII centuries, whereas there are 158 known manuscripts of the remaining books of the New Testament dating from the same period. Furthermore, even as recently as the XVII century, references to the Apocalypse and the Revelation of St. John the Divine apparently could imply entirely different books. (See Appendix 2 to *Chron6*.)

This means that many uncertainties are closely related to the history of the Apocalypse, and primarily its dating. Proposed dates are very diverse, reflecting the disagreement amongst the historians. For example, Vandenberg van Eysing dated the Apocalypse to 140 A.D., A. Y. Lentsman to 68–69 A.D., A. Robertson to 93–95 A.D., Garnak and E. Fisher to not earlier than 136 A.D., and so forth. (See the survey in [765].)

I. T. Sunderland wrote that “dating the Book of Revelation to this epoch [the end of first century A.D. – A. F.] *or indeed any other epoch at all* [sic! – A. F.] is a task of *tremendous complexity*” ([765], page 135).

Furthermore, in the opinion of V. P. Rozhitsyn and M. P. Zhakov ([732]), the creation of the Apocalypse was completed in the II-IV century A.D., most likely in the IV century! This opinion is in no way congruous with the Scaliger-Petavius chronology.

The Apocalypse itself doesn't contain a single explicit chronological indication of the epoch when it was written. No actual historical figures have been identified as definite contemporaries of the Apocalypse. No absolute dates whatsoever have been given in the work itself. The Apocalypse is commonly considered to be *the last* written book of New Testament; however, F. H. Baur, for one, has categorically asserted that the Apocalypse is not the last, but the "*earliest* writing of the New Testament" ([489], page 127). A. P. Kazhdan and P. I. Kovalev were also of the opinion that the Apocalypse was the *first* book of the New Testament, and not the *last* one ([765], page 119).

Furthermore, some researchers categorically reject to credit the Apocalypse to John, who has allegedly written a Gospel and three Epistles. Generally, it is assumed that no exact information about the author of the Apocalypse remains in existence ([448], page 117).

G. M. Lifshitz noted that the author of the Apocalypse is quite familiar with astronomy: the images of the dragon, beasts, horses, and so forth that he describes resemble the figures of the constellations on the celestial sphere, which are similarly designated on mediaeval star charts ([489], pages 235-236).

However, all these considerations were already expressed by N. A. Morozov in the beginning of the XX century. Apparently, his line of reasoning produced a strong impression on at least some of the abovementioned authors, and they actually reiterated his assertions without referring to him, which is very typical for such researchers.

M. M. Kublanov sums up: "The reasons for this abundance of contradictory hypotheses concerning chronological issues are explained primarily by the scarcity of reliable evidence. The ancients did not leave us any reliable data in this respect. Under the prevailing circumstances, *the*

only means for the dating of these writings are the writings themselves... The establishment of a reliable chronology of the New Testament still remains an open issue” ([448], page 120).

So, let us finally turn to the Apocalypse itself. *Its astronomical nature becomes immediately evident, especially when we compare it to the ancient celestial charts.* (See the mediaeval maps allegedly dating from the XVI century, for instance – figs 3.1, 3.2, 3.3, and 3.4.)



Fig. 3.1. Star chart of the Northern Hemisphere done by A. Dürer (1471-1528), allegedly in 1527. Taken from [90], page 8.





Fig. 3.2. Star chart of the Southern Hemisphere done by A. Dürer (1471-1528), allegedly in 1527. Taken from [90], page 9.







Today's specialists in Biblical history cannot conceive of any astronomical connotations in Biblical texts. There may be a unique possibility, as we shall now demonstrate, of *dating* some fragments of the Bible *astronomically*. If this be the case, though, we shall come up with dates that *do not correspond* with the ones the "tradition" insists upon *at all*.

The Apocalypse contains the famous prophecy concerning the Doomsday, or the Judgement Day. This prophecy is in immediate relation to the symbolic description of what the author observed on the celestial sphere. This was still remembered by the authors of the illustrations to the Apocalypse who had lived around the XVI century. We give one such example in fig. 3.5. As we have already noted, the inability of the latter day commentators to comprehend the astronomical symbolism of the Apocalypse is directly resulting from the loss of knowledge about the correct chronology and the distortions introduced by historians of the XVI-XVIII century. Another possibility is that there was an unspoken general taboo on what concerned a subject quite as dangerous, which resulted in the misdating of the Apocalypse. One way or another, the understanding of the astronomical descriptions that the Apocalypse contains got lost at some point. The Apocalypse had lost its distinctive astronomical hue in the eyes of the readers. However, its "astronomical component" is not simply exceptionally important – it alone suffices for the dating of the book itself.



Fig. 3.5. A drawing from a manuscript of the Apocalypse dating from the XVI century. The author of the miniature emphasizes that the events described occur on a starlit sky. The manuscript is kept in the State Library of Russia, Moscow, folio 98, number 1844, sheet 27, reverse. Taken from [745], Volume 8, page 446.

Let us turn to the astronomical fragments of the Apocalypse. *The main idea of our study consists in the comparison of the Apocalypse with the mediaeval astronomical maps. This comparison reveals many parallels and even direct coincidences between the two, which allows a confident*



determination of the astronomical horoscope as penned out by the author of the Apocalypse.

We propose that the readers divert their attention to a star chart that has the stars pointed out in some manner. Even a contemporary map of the sky should do, but a mediaeval star chart would be better – the one by Albrecht Dürer, for instance, which we have provided on figs. 3.1 and 3.2, or the map from the *Almagest* that one sees on figs. 3.4 and 3.3.



### 3.

## Ursa Major and the Throne

The Apocalypse says: “John, To the seven churches in the province of Asia: Grace and peace to you from him who is, and who was, and who is to come, and *from the seven spirits opposite his throne*” (Rev 1:4–5).

In France, the constellation of Ursa Major is still called The Chariot of Souls. This is how this constellation used to be drawn, q.v. in the mediaeval book by Apianus ([1013]). This ancient figure can be seen below – see *Chron1*, chapter 4:3.7.)

*The Throne*: Ursa Major is right in front of this constellation. (See the star chart fragment given on fig. 3.6. Also, the Greek text of the Apocalypse makes references to the “*Throne*” (*tronos*).)

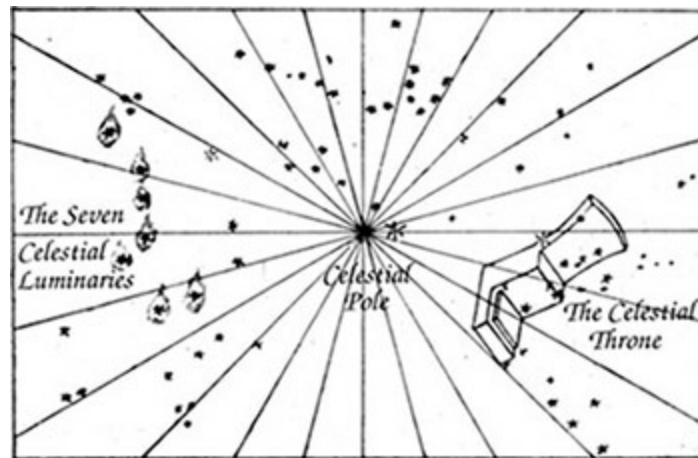


Fig. 3.6. The Throne constellation, known as Cassiopeia nowadays, and the constellation of the Seven Souls, presently Ursa Major, near the pole. Taken from [542], page 37.

## 4.

### The events took place on the Isle of Patmos

The Apocalypse says: “From the *throne* came flashes of lightning, rumblings and peals of thunder. Before the throne, *seven lamps* were blazing... Also *before the throne there was what looked like a sea of glass, clear as crystal*” (Rev 4:5–6).

Thus, seven fiery icon-lamps are situated before the throne on which God sits in glory. The “sea of glass, similar to crystal” apparently is the sky as observed by the author of the Apocalypse.

The Apocalypse says: “I, John, ... was on the island of Patmos” (Rev 1:9).

The observation point is defined explicitly – the island of Patmos in the Mediterranean. It is also emphasized throughout the entire Apocalypse that the main arena of the events described is the *celestial sphere*.

## 5.

# The constellations of Cassiopeia and the Throne were drawn as Christ sitting on his throne in the Middle Ages

The Apocalypse says: “After this I looked, and there before me was a door standing open in heaven... and there before me *was a throne in heaven with someone sitting on it*. And the one who sat there had the appearance of *jasper and carnelian*” (Rev 4:1–3).

The person sitting on the throne can be seen on almost every mediaeval star chart – in the *Zodiaque expliqué* ([544], Volume 1, page 81, ill. 36), for instance, or on the star charts of A. Dürer ([544], Volume 4, page 204), on the map of Al-Sufi ([544], Volume 4, page 250, ill. 49), and so forth. Figures 3.7 and 3.8 provide one such image.



Fig. 3.7. The constellation of Cassiopeia from an ancient star chart. Taken from [543], page 70, ill. 30.



Fig. 3.8. The Throne constellation with a human figure sitting on it. Taken from a XVI century tractate titled *Astrognoſia*. Book archive of the Pulkovo Observatory. Also see [544], Volume 1, page 221, ill. 60.

All of these maps depict Cassiopeia enthroned.

The enthroned figure can be seen on many star charts of the XVI century, usually in the centre of the Milky Way. The Apocalypse indicates that there is a rainbow that encircles the throne: “A rainbow, resembling an emerald, encircled the throne” (Rev 4:3). The rainbow is a sufficiently precise image for the luminous Milky Way that spans the night sky like an arch.

A straightforward comparison of the description of the “enthroned person” with a *gemstone* (we are told that it “had the appearance of jasper and carnelian”) strengthens the impression that the images of the Apocalypse are taken from the celestial sphere. Indeed, the comparison of stars with luminous gems is perfectly understandable and natural.

The association of the constellation of Cassiopeia with Christ, which the Apocalypse actually refers to, was sometimes explicitly depicted on mediaeval maps. For example, the book of Radinus ([1361]) contains a picture of a throne with the *crucified* Cassiopeia upon it. The back of the throne serves as a cross, and the hands of the figure are *pinioned to it*. This is obviously a version of the *Christian crucifix*. (See fig. 3.9.)



Fig. 3.9. The constellation of Cassiopeia from a book by Th. Radinus titled *Sideralis Abyssus*, dated 1551. Book archive of the Pulkovo Observatory. Also see [543], page 267, ill. 139.

The figure of a king on a throne can also be seen on the Egyptian star charts ([1162] and [1077]). In figs. 3.10 and 3.11 one sees a number of Egyptian maps, which make it evident that the Egyptian astronomical symbolism is amazingly close to the European, which implies the two astronomical schools are related.



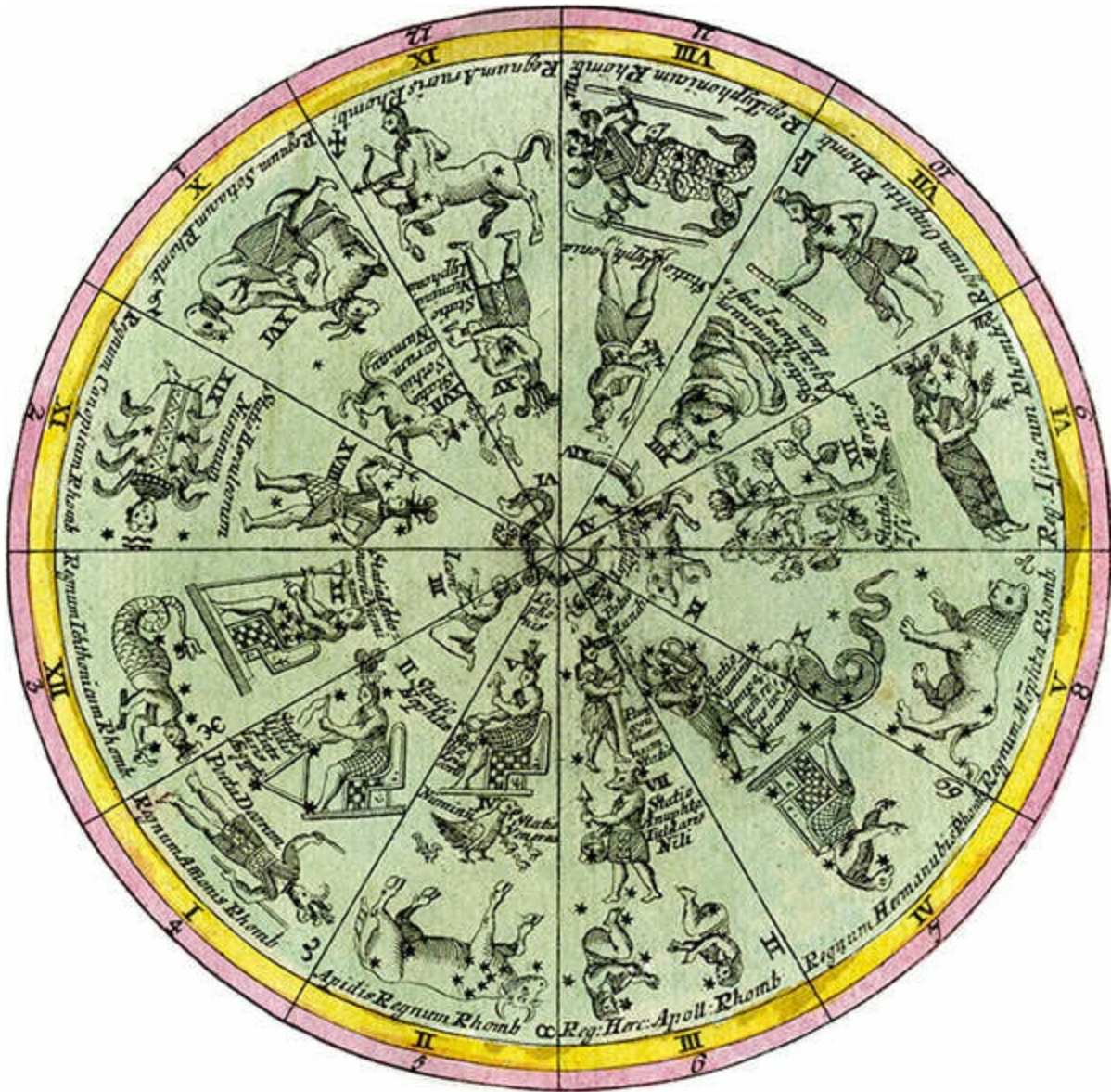


Fig. 3.10. Egyptian Star chart of the Northern Hemisphere. Taken from *Firmamentum Firmianum* by Corbinianus, dated 1731 ([1077]). Book archive of the Pulkovo Observatory. Also see [543], page 276, ill. 143.



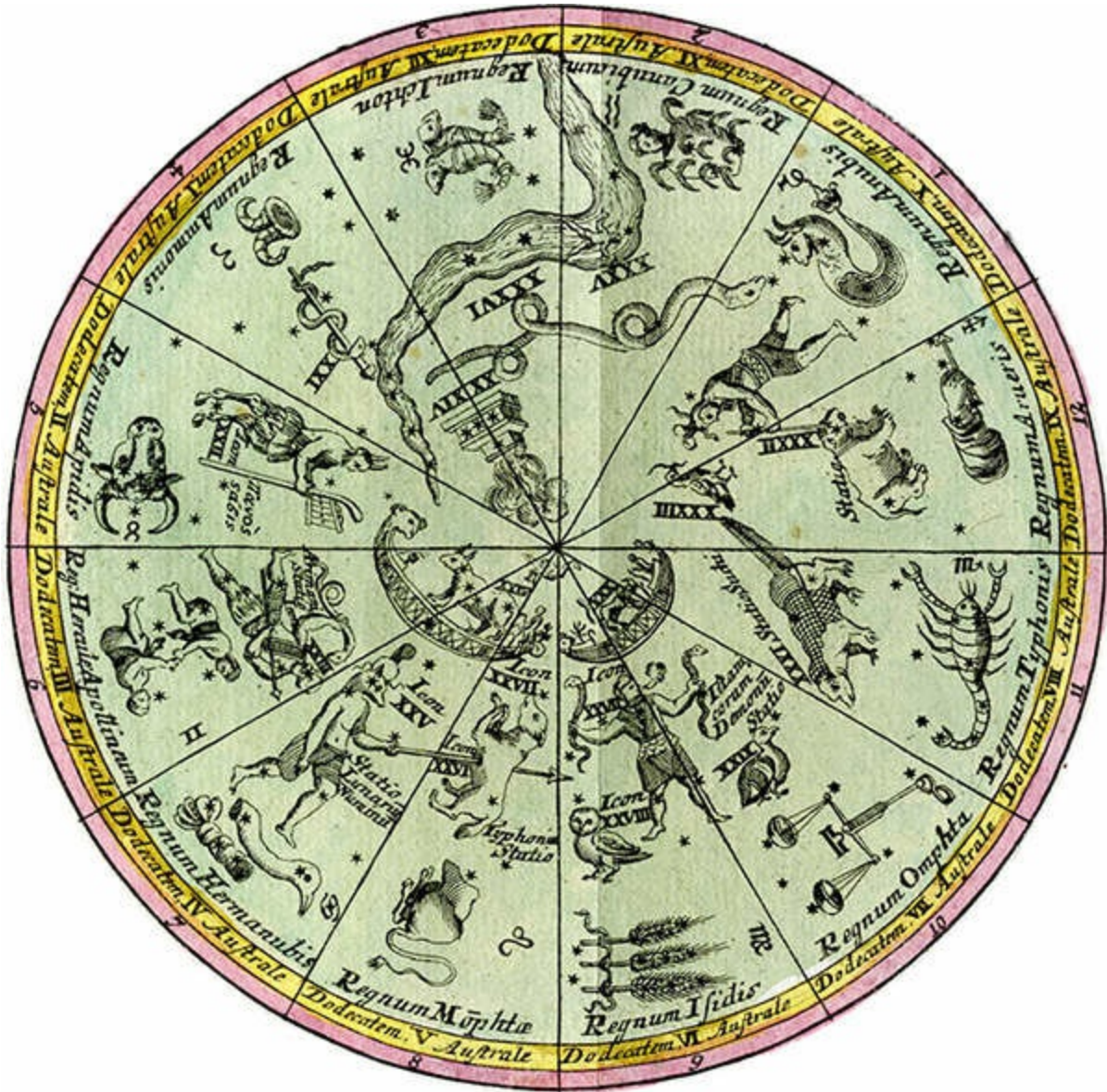


Fig. 3.11. Egyptian Star chart of the Southern Hemisphere. Taken from *Firmamentum Firmianum* by Corbinianus, dated 1731 ([1077]). Book archive of the Pulkovo Observatory. Also see [543], page 277, ill. 144.

Therefore, the *Apocalypses* contains references to the constellation of Cassiopeia, which was actually perceived as the “stellar image” of Christ (the King) enthroned in the Middle Ages.

## 6.

# The Milky Way

According to the Book of Revelations, “a rainbow, resembling an emerald, encircled the throne.”(Rev 4:3) Emerald is a bluish-green gemstone. One sees a “rainbow” encircling the constellation of the Throne on every mediaeval and contemporary star chart. The constellation of the Throne, with “a person enthroned” is always surrounded by the luminous strip of the *Milky Way* ([1162], [1077] and [1361]).

## 7.

# Twenty-four sidereal hours and the constellation of the Northern Crown

The Apocalypse says: “Surrounding the throne were *twenty-four* other thrones, and seated on them were *twenty-four* elders. They were dressed in white and had crowns of gold on their heads” (Rev 4:4).

Any complete astronomy textbook points out that in the days of yore the sky was divided into twenty-four wing-shaped segments, that is, into twenty-four meridional sectors which converge at the poles of the celestial sphere. (See [542], page 44, or 544, Volume 1, page 7, ill. 6, for instance). These sectors are also called *sidereal hours*, or *direct stellar ascension hours*. The twenty-four hours define the celestial coordinate system, which can clearly be seen in the mediaeval image of the celestial globe in Zacharias Bornman’s book (fig. 3.12).



Fig. 3.12. Ancient astronomy. Taken from *Astra* by Z. Bornman, dating from 1596 ([1045]). Book archive of the Pulkovo Observatory. Also see [543], page 12, ill. 3.

Thus, each “elder” of the Apocalypse is apparently a star hour in the equatorial system of coordinates, which is the division standard for the celestial sphere in astronomy.

The white clothing of the “elders” simply reflects the white colour of the stars in the sky. The golden crowns apparently refer to the constellation of the *Northern Crown*, situated close to the *zenith*, that is, *exactly above the heads* of all twenty-four “elders”, or hours, or sectors (fig. 3.13).



Fig. 3.13. The Crown (or Diadem) constellation near the pole. Fragment of a chart dating from 1700. Taken from [1160], table 10.1, page 304.



## 8.

### Leo, Taurus, Sagittarius, Pegasus

The Apocalypse says: “Also before the throne there was what looked like a sea of glass, clear as crystal. In the centre, around the throne, were four living creatures, and they were covered with eyes, in front and in the back”(Rev 4:6–7).

This is a description of the celestial sphere which surrounds the constellation of the Throne and is strewn with stars (or “eyes”). The initially obscure reference to a place “around the throne” becomes intelligible: the actual constellation of the Throne is being referred to, as well as the smaller stars scattered all across the background.

But what does “... were four living creatures, and they were covered with eyes...” mean? This becomes clear from a casual glance at the star chart. Moreover, in the following passage of the Apocalypse it is clearly said that: “the first living creature was like a *lion*, the second was like an *ox*, the third *had a face like a man*, the fourth was *like a flying eagle*” (Rev 4:7).

*Lion (Leo)* is a zodiacal constellation visited by the sun before the beginning of autumn. (See, for example, the mediaeval maps by Dürer and Grienberger ([1162]). See also figs. 3.4, 3.3 and 3.14)



Fig. 3.14. The Leo constellation on a star chart from a book by Grienberger ([1162]). Book archive of the Pulkovo Observatory. Also see [542], page 45, ill. 18.

*Ox (Taurus)* is a zodiacal constellation visited by the sun before the beginning of summer. (See the same maps of Dürer and Grienberger, as well as fig. 3.15)

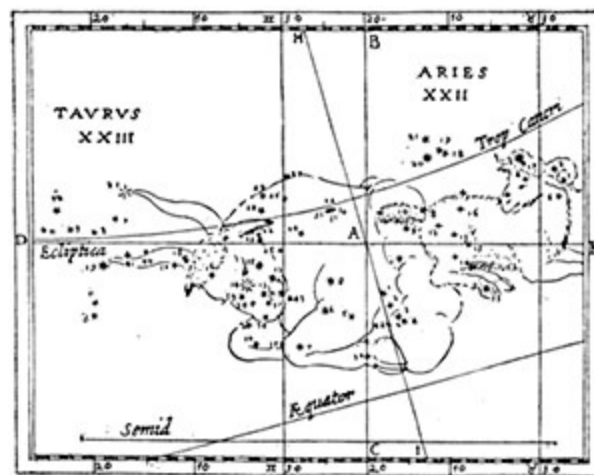


Fig. 3.15. The Taurus constellation on the star chart from a book by Grienberger ([1162]). Book archive of the Pulkovo Observatory. Also see [542], page 45, ill. 19.

*The animal with a human face (Centaur)* is obviously a reference to the well-known zodiacal constellation of Sagittarius visited by the sun in the beginning of winter. (See fig. 3.16.)



Fig. 3.16. The Sagittarius constellation on the star chart from a book by Grienberger ([1162]). Book archive of the Pulkovo Observatory. Also see [542], page 46, ill. 20.

The animal “like a flying eagle isn’t in fact the Eagle, although such a constellation exists (see fig. 3.17.) Most likely, this is *the famous Pegasus*, the winged animal that completes the number of constellations in the Apocalypse indicated above. The sun visits the constellation of Pegasus before the beginning of spring. (See fig. 3.18.) Formally, Pegasus is not a zodiacal constellation, but an equatorial one; however, Pegasus almost touches the ecliptic between the zodiacal constellations of Pisces and Aquarius. The word even exists in the Greek text of the Apocalypse, where it refers to a mammal rather than a bird ([542]).

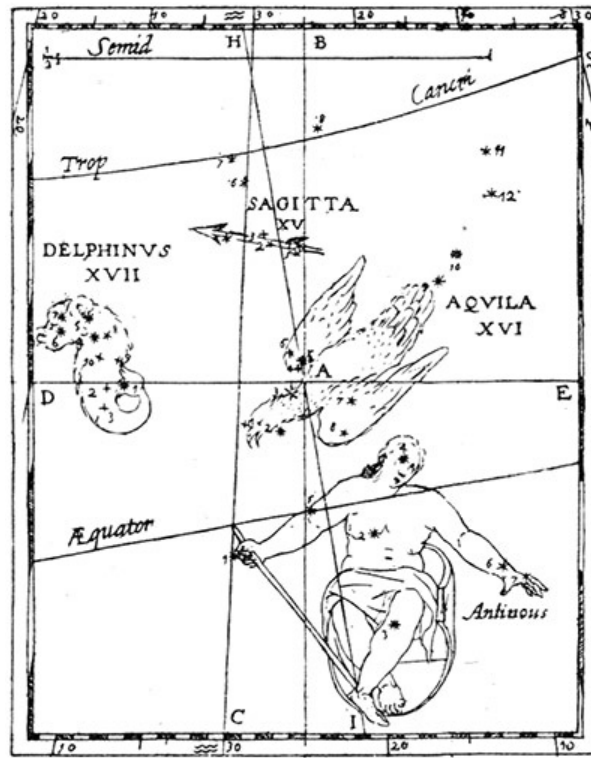


Fig. 3.17 Three constellations: The Eagle, The Dolphin and Antinoas, as seen on the star chart from a book by Grienberger ([1162]). Book archive of the Pulkovo Observatory. Also see [542], page 47, ill. 22.

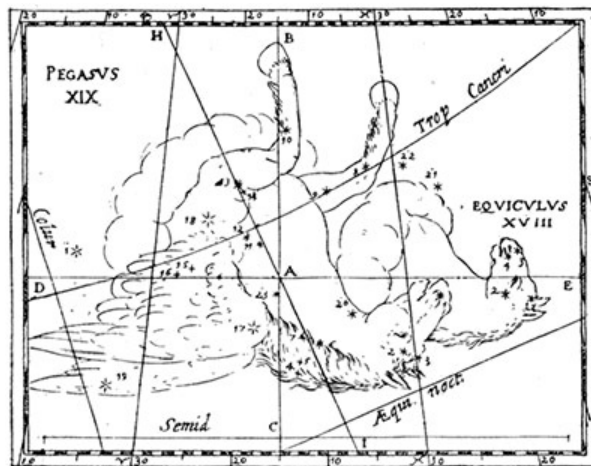


Fig. 3.18. The Pegasus constellation on the star chart from a book by Grienberger ([1162]). Book archive of the Pulkovo Observatory. Also see [542], page 46, ill. 21.

Thus, the Apocalypse clearly enumerates the four main constellations along the ecliptic: the zodiac constellations of Leo, Taurus, Sagittarius, and the “almost zodiacal” Pegasus.

The selection of four well-known constellations in the apexes of the square on the ecliptic is a standard mediaeval astronomical method. Apparently, the four constellations (perhaps some others as well) were similarly set in the angles of the quadrangular zodiac from the Theban horoscope of Brugsch (see *Chron3*, part 2.) Similar *quadrangular zodiacs* were also drawn in mediaeval India ([543], page 115).

Thus, the four constellations that denote the seasons form a square or a cross. But since there are exactly twenty-four star sectors (or wings) proceeding from the pole, each one of these animal constellations has exactly six sectors of direct ascension, that is, they have six “wings” around them. In other words, each animal constellation is located in the region that is covered by these six sector-wings on the celestial sphere.

It is notable that *all of this is absolutely accurately described in the Apocalypse*, in which we read that “*each of the four living creatures had six wings and was covered with eyes all around, even under its wings.*” (Rev 4:8). The “eyes” here are the stars. By the way, the Greek text formulates this as “inside and around” ([542]).

These “animals covered with eyes inside and around” are most probably constellations, and so the “eyes” in question should be stars. Indeed, they are drawn in precisely this form on any mediaeval star chart (see Dürer’s maps in figs. 3.1 and 3.2, for instance, as well as the map from the *Almagest* on figs. 3.4 and 3.3.)

## 9.

### The daily rotation of the Northern Crown

In the northern moderate zone of the terrestrial globe, the upper parts of the sectors, or the “wings”, never set; however, the lower parts, or the “knees” of the “elders” (sectors) first descend below the horizon, then rise above it again. Therefore, it looks like each sidereal hour rises from its knees on the eastern part of the horizon and then goes down on its knees in the west. They were thus perceived as worshiping the centre of rotation, the north pole of the sky and the constellation of the Throne next to it.

Once again, *all of this is accurately described in the Apocalypse*. Actually, the Apocalypse says: “The twenty-four elders fall down before him who sits on the throne, and worship him who lives for ever and ever”(Rev 4:10).

In the process of everyday rotation in the Mediterranean latitudes, the constellation of the Northern Crown first rises into the zenith, then descends in the northern part of the horizon. What we have in mind is a local zenith for the latitude of the island of Patmos.

We shan't continue with the enumeration of other constellations and stars mentioned in the Apocalypse, because *the presence of astronomical symbolism in the Apocalypse has already been made perfectly clear*. (See also [542] and [544]).



# 10.

## Equine planetary images in mediaeval astronomy

We shall now relate several facts of paramount importance in what concerns the datings. The first thing that attracted the attention of astronomers to the planets was their rapid movement. Their displacement is very uneven as seen by the observer. The so-called *outer* planets – the ones *outside the telluric orbit* – are described as moving in regular loops. Examples of such loops for Saturn and Jupiter can be seen in figs. 3.19 and 3.20; for Mars – in figure 3.21. Planets stop, begin retrograde movement, and then *appear to rush forwards yet again*. This apparently gave birth to comparisons with *horses* galloping through the crystal firmament. It is not surprising that astronomy and astrology appealed to this vivid image.

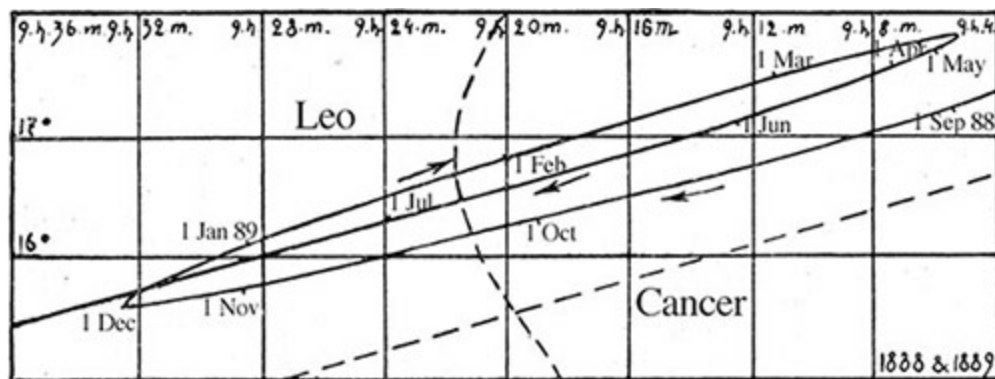


Fig. 3.19. Looping trajectory of Saturn between Cancer and Leo in 1888 and 1889.  
Taken from [542], page 12, ill. 4.

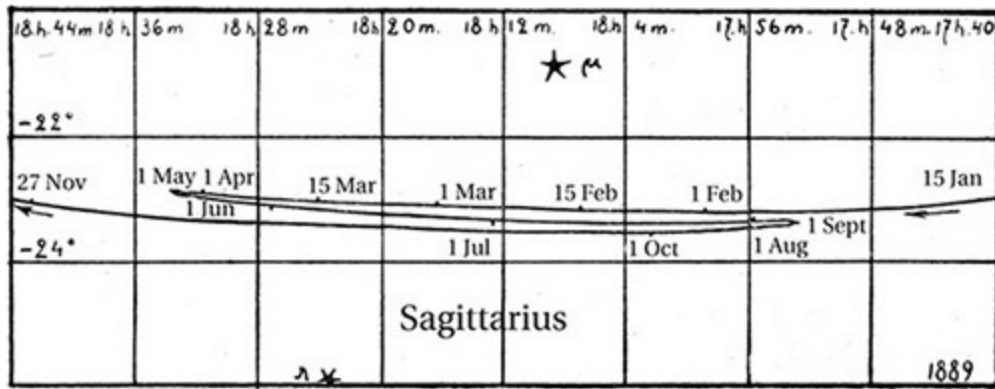


Fig. 3.20. Looping trajectory of Jupiter in Sagittarius in 1889. Taken from [542], page 12, ill. 5.

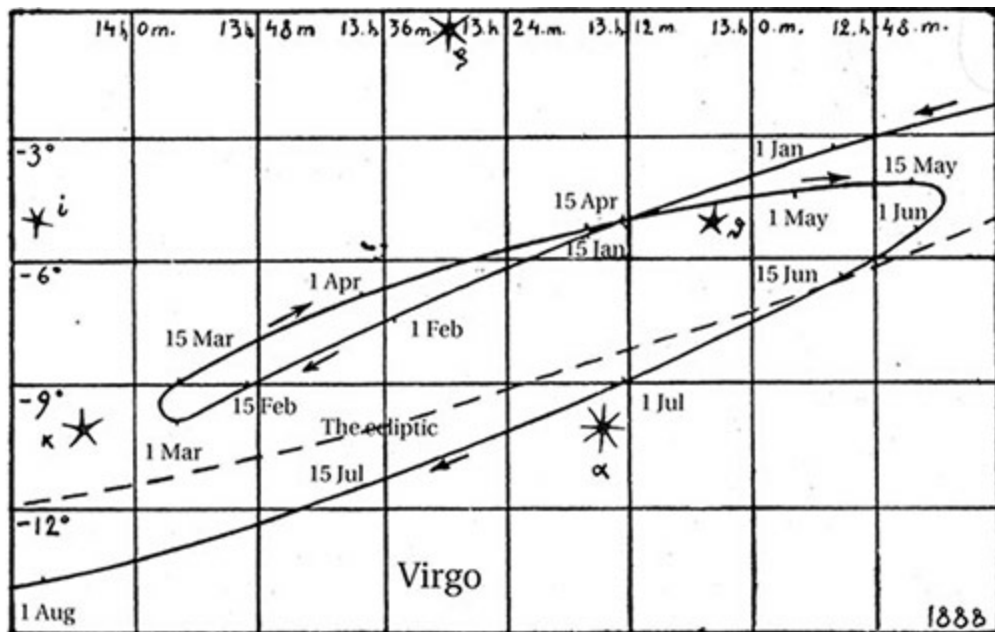


Fig. 3.21. Looping trajectory of Mars in Virgo in 1888. Taken from [542], page 13, ill. 6.

Ancient Gaulish coins bearing images of the equine planets are depicted on fig. 3.22 (see *Astronomical Myths* by John Blake, 1887.) One of them depicts *a horse with a rider* (the letter S) leaping over the urn of the constellation of Aquarius. This constellation is frequently depicted in the form of an urn or a person bearing an urn and pouring water from it, qv in the mediaeval book of Albumasar, for instance ([1004]).



Fig. 3.22. Ancient Gaulish coins as seen on the illustrations to John Blake's *Astronomical Myths* dating from 1887. Also see [542], page 14, ill. 8, 9.

On the second coin we see an *equine planet* carrying the constellation of Cancer on its back. The horse leaps over the constellation of Capricorn. (See fig. 3.22.)

These old coins clearly indicate the custom of at least some of the mediaeval astronomers to associate planets with *horses*.

Further development of this symbolism naturally led to the use of the images of planets in the form of horses harnessed into chariots. The solar image in particular was widely used in the Middle Ages and used to be included in the planetary seven.

Horses carting the sun are represented in the astrological book of Ioanne Tesnierio dating from 1562 ([1440] and fig. 3.23), the astrological work by Leopoldi, allegedly published in 1489 ([1247] and fig. 3.24), and the 1515 book of Albumasar ([1004] and figs. 3.25 and 3.26).

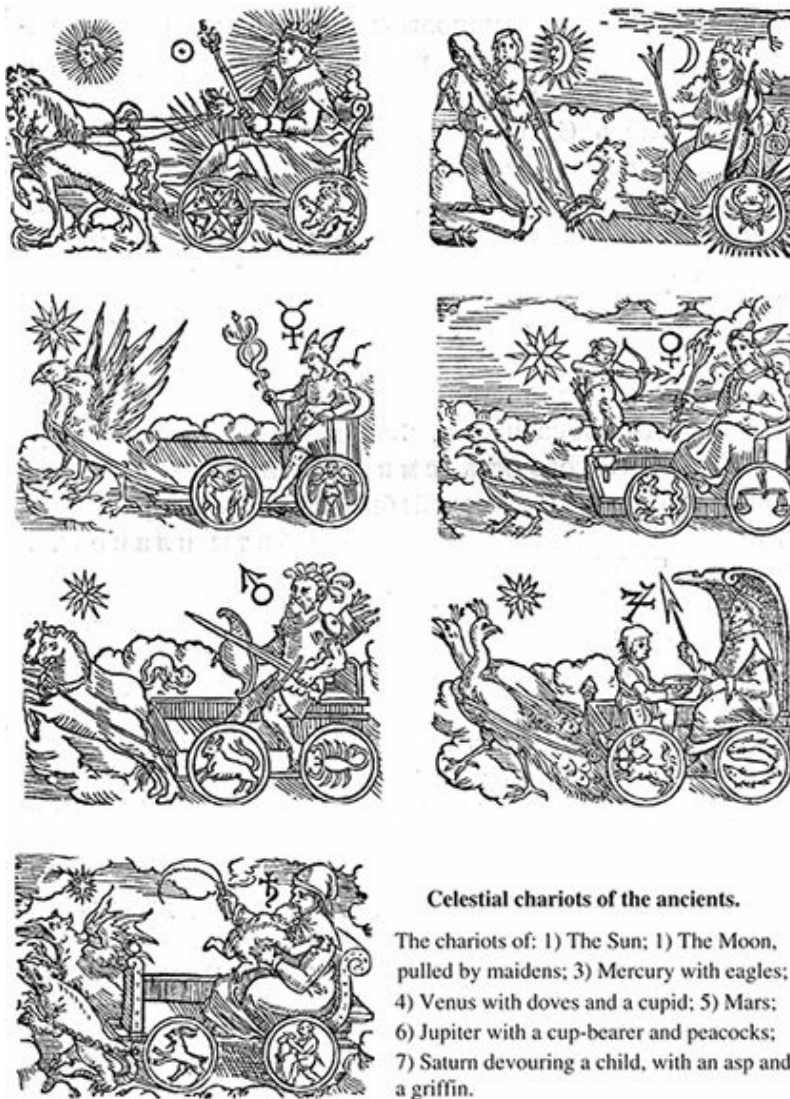


Fig. 3.23. Mediaeval pictures of the chariots of the Sun, the Moon, Mercury, Venus, Mars, Jupiter and Saturn. Taken from the *Opus Mathematicum octolibrum* by Ioanne Tesnierio ([1440]). Coloniae Agrippinae, 1562. Book archive of the Pulkovo Observatory. Also see [543], page 71, ill. 31-37.



Fig. 3.24. A mediaeval picture of the solar chariot. Taken from *Leopoldi compilation de astorum scientia*, 1489 ([1247]). Book archive of the Pulkovo Observatory. Also see [543], page 169, ill. 89.



Fig. 3.25. Mediaeval pictures of the chariots of the Sun, Mercury, Venus and the Moon. Taken from Albumasar's *De Astru Sciencia*, 1515. Book archive of the Pulkovo Observatory. Also see [543], page 240, ill. 117-120.



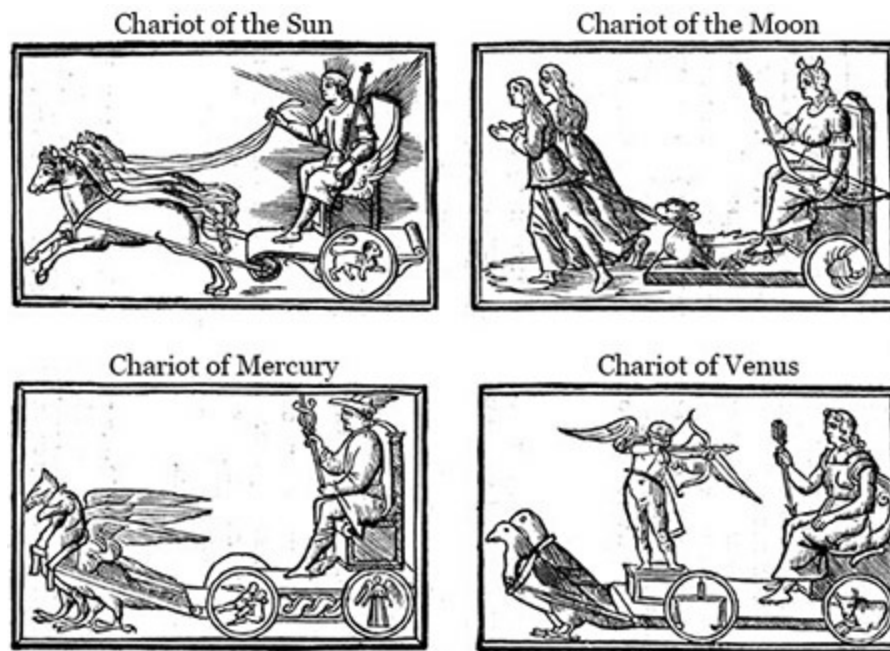


Fig. 3.26. Mediaeval pictures of the chariots of the Sun, the Moon, Mercury and Venus. Taken from Albumasar's *De Astru Sciencia*, 1515. Book archive of the Pulkovo Observatory. Also see [543], page 156, ill. 78-81.

Horses driving the planet Mars in a chariot are shown in the 1562 book of Ioanne Tesnierio ([1440] and fig. 3.23), with Mars referred to by its astrological sign, and in the 1515 book of Albumasar ([1004] and fig. 3.27).

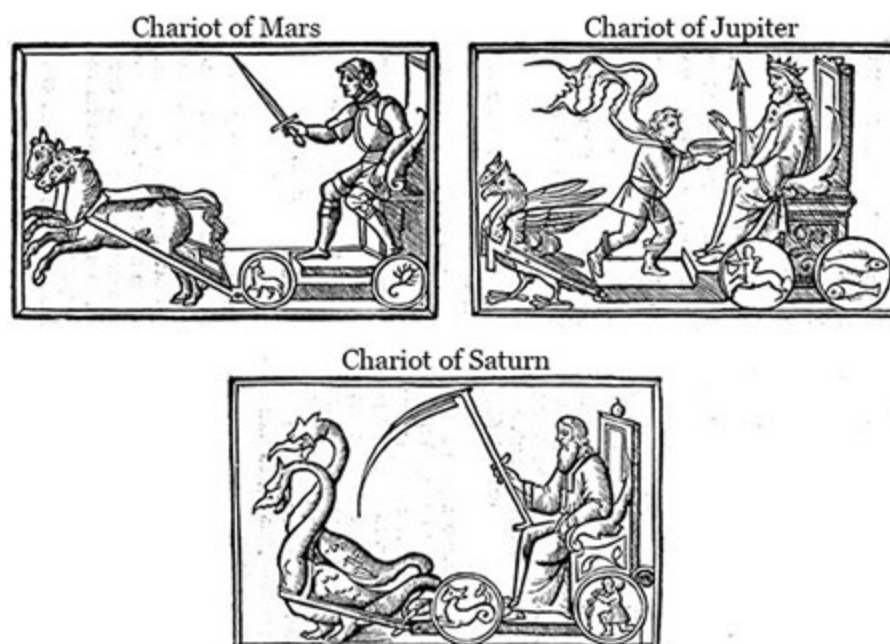


Fig. 3.27. Mediaeval pictures of the chariots of Mars, Jupiter and Saturn. Taken from Albumasar's *De Astru Sciencia*, 1515. Book archive of the Pulkovo Observatory. Also see [543], page 157, ill. 82-85.

Sometimes such books depicted actual horses as chariots, thus accosiating chariots with horses. The chariot of Jupiter, for instance, with a galloping centaur drawn on its gigantic wheels, can be seen in the book by Albumasar [1004] (fig. 3.27).

The concept would evolve. Sometimes horses would draw entire constellations. In the book of Bacharach dating from 1562 ([1021]), horses draw the constellation of Auriga. A similar figure can also be seen in *Astrology* by Radinus (fig. 3.28).

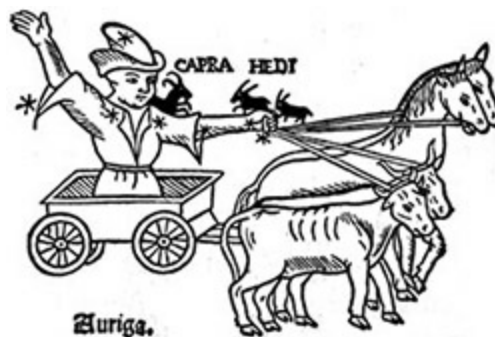


Fig. 3.28. Horses dragging the Auriga constellation. From a book by Radinus dated 1511. Taken from [1361]. Also see [543], page 243, ill. 125.

Astronomers ascribed such value to the leaps of the planets that they devised a special symbol of a halted chariot in order to refer to the moments the planets stop before beginning their movement, either straightforward or retrograde. The mediaeval book of Albumasar, for instance ([1004]) depicts the halted chariots of all the planets: Mercury, Venus, Mars, Jupiter, and Saturn (figs. 3.25 and 3.29).



Fig. 3.29. Mediaeval pictures of the chariots of Mars, Jupiter and Saturn. Taken from Albumasar's *De Astru Sciencia*, 1515. Book archive of the Pulkovo Observatory. Also see [543], page 241, ill. 121-123.

Sometimes, instead of horses, chariots were harnessed to fantasy animals – griffins, eagles, and the like. Similar “horses” draw the planets in the mediaeval books of Albumasar ([1004]) and Ioanne Tesnierio ([1440] and figs. 3.23 and 3.30).



Fig. 3.30. A mediaeval picture of Saturn's chariot. Taken from the book titled *Leopoldi compilatio de astrorum scientia*, 1489 ([1247]). Book archive of the Pulkovo Observatory. Also see [543], page 181, ill. 92.

It is well known that in some languages days of the week were associated with planets in a so-called “planetary week.” On the other hand, days of the week were frequently depicted as horses. Whenever an equine planet would pass between the constellations or through them, the constellations were referred to as “saddling” said planet, thus transforming into the riders of this horse.

But let us return to the Book of Revelations.

## 11.

### Jupiter is in Sagittarius

The Apocalypse says: “I looked, and there before me was a white horse. Its rider held a bow, and he was given a crown, and he rode out as a conqueror bent on conquest” (Rev 6:2).

This apparently describes a bright equine planet carrying the glorious rider, or the constellation with the bow. There is only one such constellation in the zodiac – Sagittarius (fig. 3.16).

The horse is said to be white. The Greek text renders this as “dazzling white” or “resplendent” ([542]). The combination of the characteristic “conqueror bent on conquest” and the fact that the horse in question is the first to ride out most likely refers to Jupiter.

Another dazzling white planet is Venus; however, it cannot be located here, since the text of the Apocalypse (12:1) indicates the sun to be in Virgo, in which case Venus, which never goes too far away from the sun, can by no means be in Sagittarius. We are thus given a direct reference to the fact that Jupiter was in Sagittarius.

## 12.

### Mars is beneath Perseus in either Gemini or Taurus

The Apocalypse says: “And there went out another horse that was red [the Greek text renders this as follows: “Then another horse came out, a fiery red one (see [542] – A. F.)]. Its rider was given power to take peace from the earth and to make men slay each other. To him was given a large sword” (Rev 6:4).

What we see here is the description of a red equine planet. There is only one such planet – Mars. There is also only one constellation with a sword – Perseus. Thus, Perseus is described in the Book of Revelations as the rider of Mars. Consequently, Mars is located in either Gemini or Taurus, with Perseus above (see the fragment of a mediaeval star chart on fig. 3.31.) This is the map from Ptolemy’s *Almagest*. N. A. Morozov proposes to consider this an indication that the zodiacal constellation of Aries was located beneath Perseus ([542]). However, it is only in such a case that the word “beneath” could be understood in relation to the ecliptic, that is, the constellation of Perseus were projected onto the ecliptic from its pole. But in such a case Perseus shall be suspended over Mars in an unnatural position – on his back. This can be observed on the same mediaeval map, fig. 3.31.



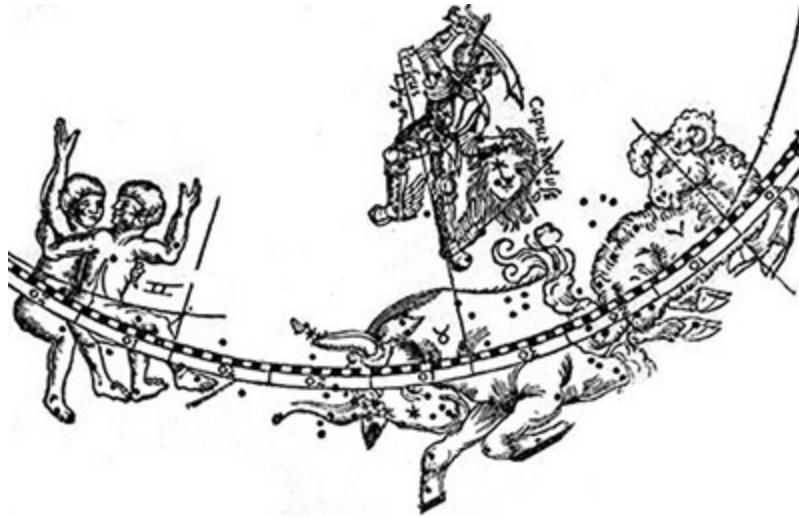


Fig. 3.31. Constellations of Perseus, Gemini and Taurus on a star chart from Ptolemy's *Almagest*. A close-up of a fragment of a map. We have removed all other constellations so as not to make the illustration look too cumbersome. Taken from the *Pelusiensis Alexandrini omnia quae extant opera* by Claudius Ptolemy. Published in 1551 ([1073]). Book archive of the Pulkovo Observatory. Also see [543], the inset between pages 216-217.

This description most probably refers to the zodiacal constellations located under the feet of Perseus. These can either be Taurus or Gemini. Perseus seems to be standing on them. But in case with Aries he lies on his back, with his feet directed upwards. Furthermore, it is important to consider the position of the local horizon of the observer. Indeed, when the observer writes that Mars is located beneath Perseus – that is, Perseus was visible above Mars – this most likely means that their position is given in relation to the local horizon. It is natural that one should search for such an astronomical solution, in which the observer would be able to see Perseus above Mars considering the relation to the local horizon – for instance, some location in the Mediterranean region.

This was well understood by N. A. Morozov. While pondering one of the solutions, namely, the solution of 1486 A.D., he did not note any aberrations concerning Mars. But on the date he indicated, 1 October 1486, Mars was located in Gemini and not Aries. We should thus understand that Mars must be searched in either Gemini or Taurus.



## 13.

### Mercury is in Libra

The Apocalypse says: “I looked, and there before me was a black horse. Its rider was holding a pair of scales in his hand. Then I heard what sounded like a voice among the four living creatures, saying, ‘A quart of wheat for a day’s wages, and three quarts of barley for a day’s wages, and do not damage the oil and the wine!’” (Rev 6:5-6).

Apparently this is Mercury, the faintest of all of the primary planets. Only Mercury, Venus, Mars, Jupiter, and Saturn were considered primary in antiquity. Mercury is truly the “invisible” planet. Furthermore, due to its proximity to the sun, Mercury is only rarely visible due to the intensity of sunshine. Therefore, errors were frequently made in estimations of the position of Mercury in the Middle Ages.

The synodal translation says “a quart on the scale in thy hand”. According to the Greek translation, the rider holds a scale in his hand ([542]). The entire verse 6 distinctly speaks about trade. Even the prices of wheat and the barley are given. Mercury was considered the patron of trade.

Thus, the position of Mercury is indicated in Libra.

## 14.

### Saturn is in Scorpio

The Apocalypse says: “I looked, and there before me was a pale horse. Its rider was named Death, and Hades was following close behind him. They were given power over a fourth of the earth to kill by sword, famine and plague, and by the wild beasts of the earth” (Rev 6:8).

The Greek text provides the rendering “deathly pale, greenish” ([542]). Most probably, this refers to the ominous planet Saturn. The rider on it, named Death is, apparently, Scorpio. In the Middle Ages Saturn entering Scorpio was considered an omen of great afflictions.

The Greek text renders another part of the passage as “They were given power,” which corresponds with this pair of death symbols even better ([544], Volume 1, pages 46–47, ill. 27).

N. A. Morozov was not the first one to associate four of the famous horses of the Apocalypse with planets. E. Renan put this hypothesis forth a long before Morozov ([725], page 353). Renan considered that:

- red horse = Mars (this is correct),
- black = Mercury (this is also correct),
- white = Moon (this is incorrect)
- pale = Jupiter (also incorrect).

Renan did not provide any proof for the last two identifications, and, as we can see, they actually do not correspond to the description given in the Apocalypse. However, Renan did not even attempt to date the Apocalypse on the basis of this astronomical information.

## 15.

### The Sun is in Virgo with the Moon underneath the feet of the latter

The Apocalypse says: “A great and wondrous sign appeared in heaven: a woman clothed with the sun, with the moon under her feet and a crown of twelve stars on her head” (Rev 12:1).

This apparently is the picture of the celestial sphere in its usual mediaeval imagery. The sun is named as being in Virgo. Let us point out that Virgo is the only female constellation on the ecliptic. The moon is located at the feet of Virgo. Directly above the head of Virgo, in the direction of the zenith, we see the constellation of Coma Berenices or the Twelve Stars. On any celestial chart one can see the well-known globular cluster, the Diadem, or the Crown. It is referred to as 5024/M5e in contemporary numeration.

The Apocalypse refers to a crown of twelve stars. It is interesting that the standard designation for globular clusters on star charts is specifically a crown of precisely twelve stars in a circle. (See the maps in [293], for instance).

Thus, the sun is in Virgo and the moon at the feet of Virgo.

## 16.

### Venus is in Leo

The Apocalypse proceeds to tell us that “To him who overcomes... I will also give him the morning star” (Ap. 2:26, 2:28).

The morning star, as is well known, a mediaeval name for Venus. But in zodiacal constellations “he who overcomes” is, of course, the constellation of Leo. This follows directly from the passage “See, the Lion of the tribe of Judah, the Root of David, has triumphed. He is able to open the scroll and its seven seals” (Ap. 5:5). The text of the Apocalypse clearly indicates that “he who overcomes” is Leo.

## 17.

### The astronomical dating of the Apocalypse by the horoscope it contains

The Apocalypse apparently contains the descriptions of the stars in the sky. They give us the following horoscope:

1. Jupiter in Sagittarius,
2. Mars in Gemini or Taurus (N. A. Morozov included Aries here as well),
3. Saturn in Scorpio,
4. Mercury in Libra,
5. The sun in Virgo,
6. The moon under the feet of Virgo,
7. Venus in Leo.

For a rough astronomical calculation, even three of these basic planets would suffice: Jupiter, Mars, and Saturn. The sun moves rapidly and makes a complete zodiacal revolution in a year. Therefore it is only useful in determining the month. Mercury is usually poorly visible. (See above.) Therefore, its position was frequently misestimated in the Middle Ages.

• **The Assertion of N. A. Morozov** ([542] and [544], Volume 1, pages 48–50)

N. A. Morozov asserted that the three basic planets of Jupiter, Mars, and Saturn were sufficient in order to date the Apocalypse to the fourth century A.D. the earliest, because the indicated horoscope, that is, the arrangement of planets, was only true for 395, 632, 1249, and 1486 A.D.

N. A. Morozov thought that 395 A.D. was the best solution, but in this solution Mars is located above Aries, which, as we have noted, is not very



fitting. Morozov was satisfied with this answer, because he thought the Apocalypse could not have been written after the fourth century A.D. But his result was cautiously formulated in this manner: “If the Apocalypse was written during the first four centuries of the Christian era, this happened in 395 A.D.” ([542]).

However, nowadays, after the new research into the chronology of antiquity, we understand that Morozov had no real point in limiting himself to the first four centuries of the new era.

Once we break free from these limitations, we shall see two additional solutions: a 1249 solution and 1 October, 1486. The solution of 1249 is worse because Mercury, which in this case is in Virgo, was closer to Leo that year.

- **Main Assertion** (A. T. Fomenko and G. V. Nosovskiy)

The solution of 1 October 1486 ideally satisfies to all conditions, as indicated in the Apocalypse:

Jupiter is in Sagittarius,  
Saturn is in Scorpio,  
Mars is in Gemini, close to the boundary with Aries, and directly at the feet of Perseus,  
Mercury is in Libra,  
The sun is in Virgo,  
The moon is under the feet of Virgo, and  
Venus is in Leo.

The arrangement of the planets on 1 October 1486 (shown in figure 3.32) provides clear evidence that all planets are found exactly in the constellations indicated in the Apocalypse. We verified this astronomical result with the aid of the Turbo-Sky software, which is modern, simple, and convenient for such approximated calculations. The result is shown in figures 3.33 to 3.39. The program came up with the year 1486 as the astronomical solution. See also fig. 3.40.

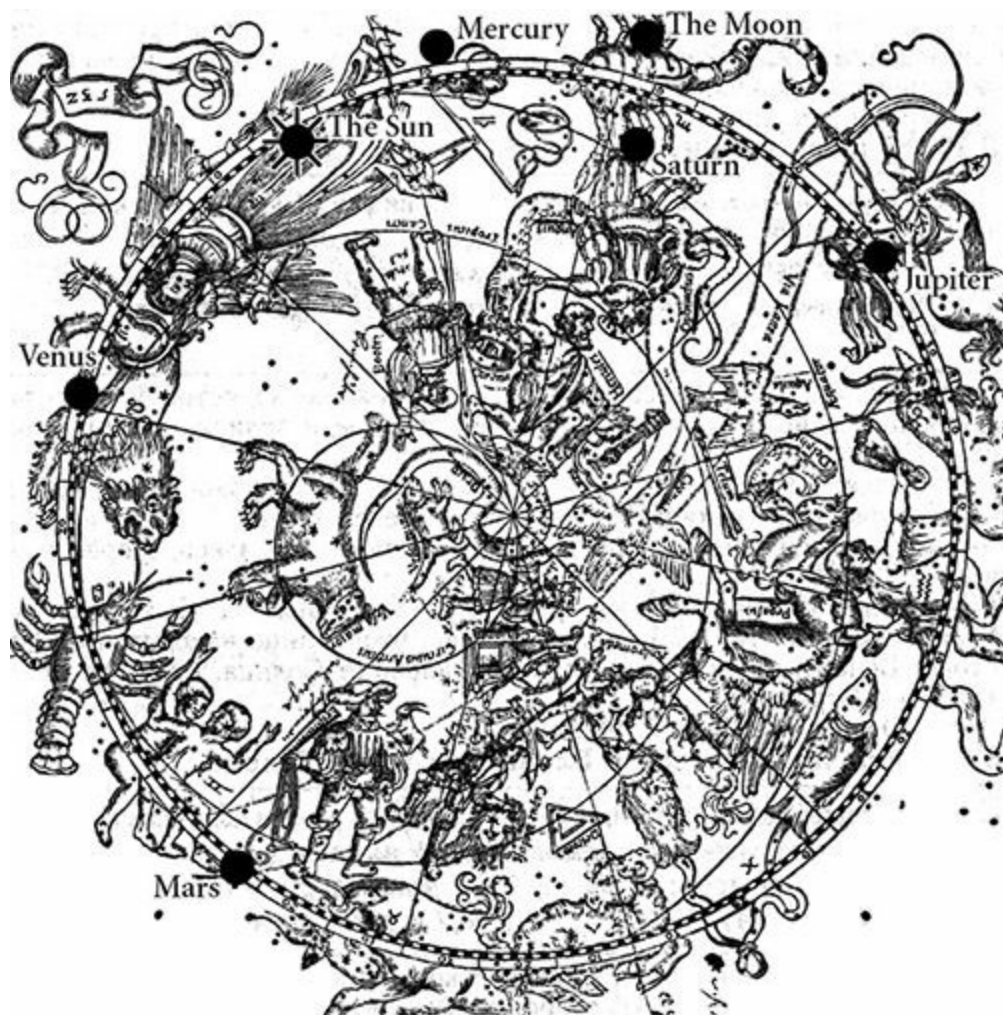


Fig. 3.32. Planet disposition for 1 October 1486. It is distinctly visible that all the planets are located in the very constellations indicated by the Apocalypse.

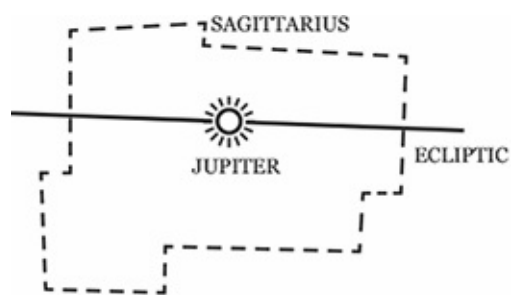


Fig. 3.33. On 1 October 1486 Jupiter was actually in Sagittarius.

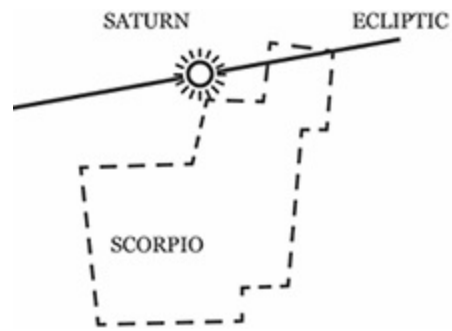


Fig. 3.34. On 1 October 1486 Saturn was actually in Scorpio.

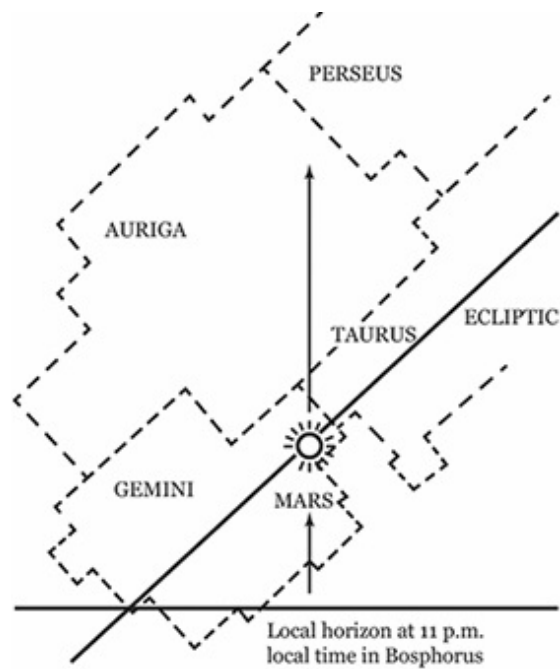


Fig. 3.35. On 1 October 1486 Mars was actually in Gemini, close to the Taurus border, right under Perseus.

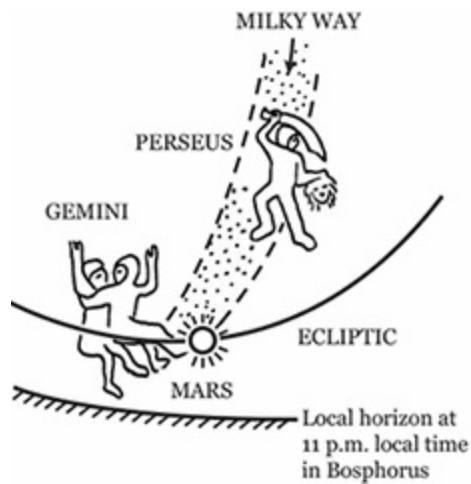


Fig. 3.36. The location of Mars in Gemini, close to Taurus, right under the feet of Perseus, on 1 October 1486.

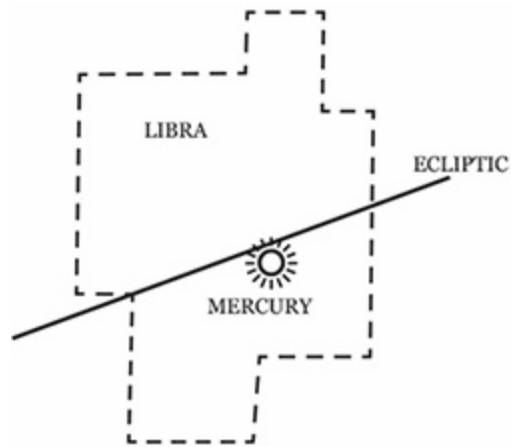


Fig. 3.37. On 1 October 1486 Mercury was actually in Libra.

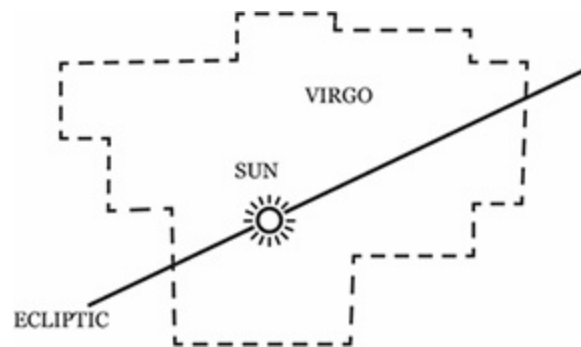


Fig. 3.38. On 1 October 1486 the Sun was actually in Virgo.

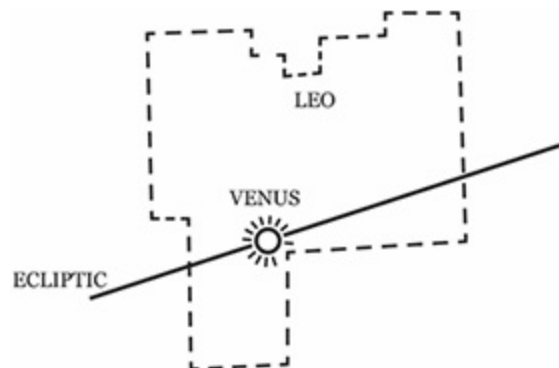


Fig. 3.39. On 1 October 1486 Venus was actually in Leo.

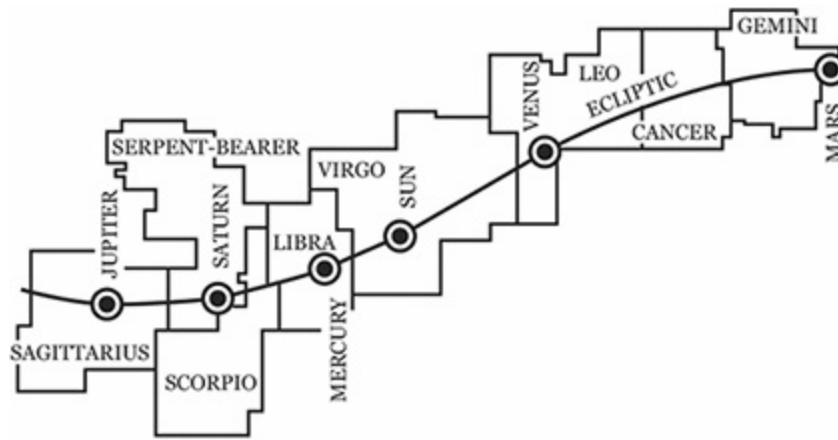


Fig. 3.40. Planet disposition for 1 October 1486. Calculations performed with Turbo-Sky software.

The visibility conditions of the planets on the night of 1–2 October 1486 was verified for the Mediterranean by using an observation point in the vicinity of the Bosphorus as an example.

It turns out that on 1 October 1486 the sun set at 17:30 local time, that is, at 15:30 GMT.

The crescent of the new moon was visible after sunset until 19:00 local time, after which the Moon set at the local horizon.

Saturn was visible until 20:00 local time.

Jupiter was visible until 21:45 local time.

Mars did not become visible immediately, because it was located below the horizon. It ascended at 21:05 local time and was visible the whole night.

At this time Mercury was located at almost the maximum distance from the sun for the terrestrial observer, almost in the maximum elongation, and had a brightness of  $M = +0.7$ . Consequently, it was located in almost the best visibility conditions. Mercury was actually visible until 20:15 local time, after which it went under the local horizon.

Venus ascended at 3:00 local time that night, and was perfectly visible up until sunrise.

All of this data was received from the calculations performed with the aid of the Turbo-Sky software, which is convenient for approximate

computing.

We re-emphasize that the solution of 1 October 1486 is ideal from all points of view. The arrangement of the planets for 1 October 1486 A.D. is reflected in the Apocalypse with surprising accuracy.

It is evident, as one can see in fig. 3.35, that the mediaeval observer was quite correct about Perseus riding Mars: “Its rider was given power to take peace from the earth and to make men slay each other. To him was given a large sword” (Rev 6:4). At this time Mars was actually located directly underneath the feet of Perseus. This can clearly be seen on fig. 3.36, which shows a fragment of a mediaeval map from Ptolemy’s *Almagest* with the position of Mars for the 1 October 1486 pointed out. Mars was in Gemini, right under the feet of Perseus. And compared to the line of the local horizon in the environs of the Bosphorus, at 23:00 local time, Mars was exactly under Perseus. Finally, the brightly luminous Milky Way passes precisely through the constellations of Perseus and Gemini in the nocturnal sky. That is where Mars was located on that date, and the Milky Way seemingly bound together the constellations of Gemini and Perseus, as well as the planet Mars (fig. 3.36). The mediaeval observer pointed out this remarkable event.

But why did the observer mention Mars in combination with the constellation of Perseus rather than Gemini? Indeed, Perseus is not a zodiacal constellation, unlike Gemini. The reason the observer did this apparently owes to the fact that the author of the Apocalypse described the forthcoming Doomsday, obviously, a very dramatic event. Therefore, he selected the symbols maximally pertinent to the spirit of a great catastrophe.

The first primary planet (Jupiter) ended up in Sagittarius, or the “martial constellation,” depicted with bow and arrows.

The second primary planet (Saturn) ended up in Scorpio, which is believed to be a terrifying, mortally dangerous constellation.

The third primary planet (Mars) ended up in Gemini, which is a “peaceful constellation.” But directly above it at this moment was Perseus,

the martial constellation with the sword, held in his hands and used for beheading the Gorgon Medusa with her serpent hair and stare that turned all living things to stone (fig. 3.36). Furthermore, Mars himself, as it is commonly known, was considered the God of War. It is therefore quite clear that the author of the Apocalypse selected Perseus with the Sword due to its perfect correspondence with the eschatological scenario.

One begins to understand why Mars is referred to in the Greek text of the Apocalypse (translated by N. A. Morozov) as having “*gone beyond, to the other side*”, qv above and in [542]. Fig. 3.32 demonstrates clearly that on 1 October 1486 Mars was really in visible opposition to the other planets, which were all grouped in Scorpio. A terrestrial observer would see Jupiter, Saturn, the moon, Mercury and the sun near one side of the celestial dome, and Mars *drawn to its other side*, qv on fig. 3.32.

Why did Morozov reject the solutions of 1249 and 1486 A.D.? Morozov’s answer is simple and sincere. He frankly explained: “Hardly anyone would dare to say in this respect that the Apocalypse could have been written on 14 September 1249” ([544], Volume 1, page 53]. He did not even consider 1486 a possible solution.

However, nowadays, more than seventy years after N. A. Morozov, and relying on new results obtained from our books on New Chronology, among other things, one can confidently claim the Apocalypse to have been written precisely in 1486, that is, during the epoch of the Ottoman=Ataman conquest. See Chron6 for more details.

Why is 1486 the most congruous dating for the writing of the Book of Revelations in our reconstruction? As it is commonly known, the Book of Revelations is primarily concerned with all matters related to Doomsday. “The Apocalypse and its visions (apart from the first three chapters)... is an image of the final hour of the World... or the Eschaton, and it must serve as a manual for the Revelations” ([845], Book 3, Volume 11, page 511). But that year, when the entire mediaeval Christian world anticipated Doomsday in terror, is well known to history. This is 1492 A.D., which was year 7000 from Adam of the Byzantine era. According to the tradition



of the epoch, Doomsday was supposed to have happened that very year.

The Apocalypse is thus concerned with the advent of the Judgement Day, expected in 1492 A.D. The first lines of the Apocalypse state explicitly: “Because the time is near” (Rev 1:3). That should mean the proximity of the year 1492 A.D., or the year 7000 since Adam. Note that it was in 1492 that Columbus set out to sea, in the age of Doomsday expectations.

Therefore, our independent astronomical dating of the Apocalypse, or the year 1486 A.D. – that is, 6994 years from Adam – corresponds ideally with the content of the book. The Apocalypse was written only six years before the expected End of the World in the XV century.

Dating the Apocalypse to the end of the fifteenth century also corresponds ideally with our formal mathematical result as discussed in *Chron1*, Chapter 5:9.3. Namely, it implies that the Apocalypse must not be considered the last book of the Bible canon chronologically, but, rather, one of the first books of the Old Testament. In other words, the Apocalypse chronologically occurs simultaneously with the Pentateuch of Moses, or the very beginning of the Bible, and not the Gospels.

In other words, the position of the Apocalypse in the Biblical canon is chronologically incorrect. It was written much later than the Gospels. The Gospels describe the events of the XI century, according to our reconstruction. See more details below.

## 18.

# Our reconstruction of the initial content of the Apocalypse

The Apocalypse predicts Judgement Day masking the prediction with astronomical symbolism. However, it is possible that this symbolism was obscured in the subsequent editions of the XVI-XVII century. An astronomical horoscope is encrypted in the Apocalypse, and provides for the possibility of dating it. The date of the horoscope is 1 October 1486, which ideally corresponds to the expected mediaeval date of the Judgement Day in 1492.

The Apocalypse was most likely written at the end of the XV century A.D., several years before what the entire mediaeval Christian world perceived as the impending Judgement Day in the year 7.000 since Adam, or 1492 A.D. Mortal fear of this event is vividly reflected in the Apocalypse.

The consensual opinion that the Apocalypse was written by Apostle John, the author of the fourth Gospel, is apparently incorrect, because the Gospels were most likely written in the XII-XIII century, that is, much earlier than the XV century. On the contrary, the assertion of many old ecclesiastical authors that Apostle John, and John, the author of the Apocalypse, are different persons, is confirmed by our independent astronomical dating of the Book of Revelations. Thus, the Gospels and the Apocalypse were written in different and distant epochs.

We have already pointed out that the epoch of the Apocalypse apparently coincides with the epoch of the Pentateuch. As we demonstrate in *Chron6*, this is the epoch of the Ottoman = Ataman conquest of the XV century A.D., that is, the “Biblical Exodus” under the leadership of Moses and Aaron – Leo/Lion. The Apocalypse is correct in dubbing him “he who

overcomes”. The constellation of Leo, “is adorned with the morning star,” or Venus. The identification of “he who overcomes” mentioned in the Apocalypse Leo – Aaron or Moses – is also supported by the following verse: “To him who overcomes, I will give some of the hidden manna. I will also give him a white stone with a new name written on it, known only to him who receives it” (Ap.2:17). Let us recall that manna is described in the Biblical book of Exodus, which, as we will show in *Chron6*, tells of the Ottoman = Ataman conquest of the XV century. And we can easily recognize the white stone with the “new name” written upon it as the stone tablets of Moses, whereupon the new law, or Deuteronomy, was written.

After having astronomically dated the Apocalypse to the end of the XV century, it is interesting to evaluate the mediaeval illustrations to this Biblical text from an entirely new point of view. A mediaeval XVI century picture of the Apocalypse can be seen in fig. 3.41 ([745], Volume 8, page 442). We see a rider who is shooting a musket (figure 3.42). The lock of the musket is quite visible. The rider pulls the trigger, and the barrel disgorges fire. The powder horn can be seen attached to the barrel. The word “Death” is written above the rider. We see that mediaeval artists reflected the realities of the epoch when the Apocalypse was written in their illustrations. It is well known that firearms, muskets, and guns were already widely used on the XV century battlefields. For example, in the Constantinople siege of 1453, the Ottomans used heavy artillery ([240]).



Fig. 3.41. A mediaeval illustration from the Biblical Apocalypse. XVI century. The Lenin State Library, folio 98, no. 1844, sheet 24. One sees a rider firing a musket and the fire of a shot coming from the barrel. Taken from [745], Volume 8, page 442.



Fig. 3.42. Fragment of an illustration from the Biblical Apocalypse. Death is riding a horse and firing a musket. Taken from [745], Volume 8, page 442.

Another XVI century illustration from the Apocalypse ([745], Volume 8, page 451 and fig. 3.43) shows the destruction made by an angel “blowing into the pipe” from which a fountain of flame escapes. This very probably depicts a mediaeval gun, shooting with either cannonballs or case-shot. The mediaeval artist depicted the flame of a large explosion where the ball landed. Apparently, in the Middle Ages guns were sometimes referred to and depicted as pipes belching fire and smoke. This tradition of depicting guns on the illustrations to the Apocalypse survived until as recently as the XVIII century. Figure 3.44 provides an illustration from the **Commented Apocalypse** of 1799 ([745], Volume 9, page 485). On the whole, the subject is the same as that of the XVI century illustration – an angel “blowing into a pipe” disgorging fire. We also see flames rising from the explosion of the missile at a distance. A gunshot is even better visible in the mediaeval illustration to the Apocalypse which one sees on fig. 3.45 (see [745], Volume 9, page 486). Above we can see the “pipe,” into which



the angel blows. The flame escapes the pipe, and we see a faraway explosion of a projectile hitting the ground.



Fig. 3.43. A mediaeval illustration from the Biblical Apocalypse. XVI century. The Lenin State Library, folio 98, no. 1844, sheet 33. The angel is “blowing a horn” which disgorges a bright fiery flare. Probably a representation of a mediaeval cannon in action. Taken from [745], Volume 8, page 451.

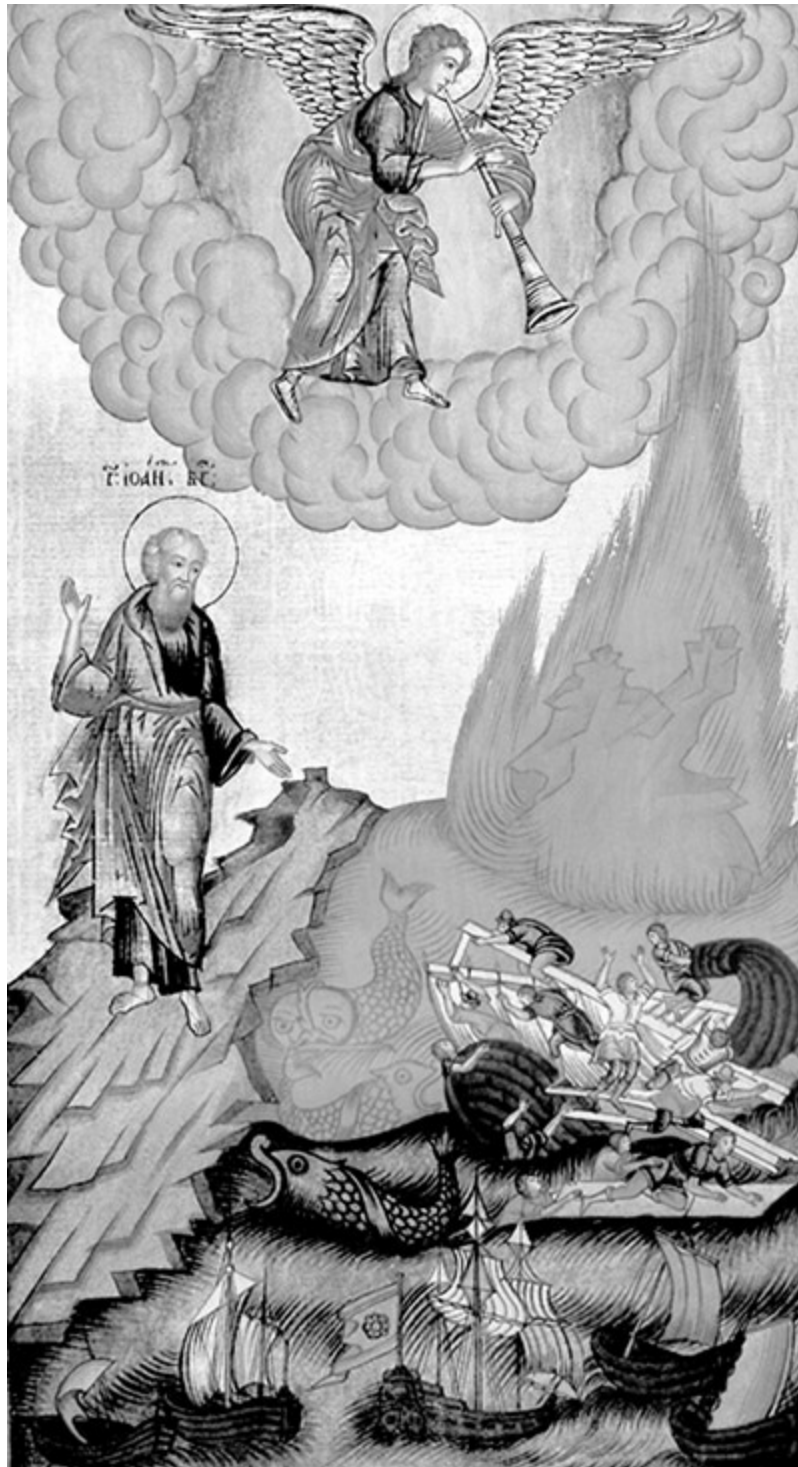


Fig. 3.44. A mediaeval illustration from the *Biblical Commented Apocalypse*, 1799. The State Library of Russia, folio 247, no. 802, sheet 61, reverse. We see the subject that we're already familiar with: a horn-shaped cannon firing a shot. One also sees the explosion of the cannonball. Taken from [745], Volume 9, page 485.





Fig. 3.45. A mediaeval illustration from the *Biblical Commented Apocalypse*, 1799. The State Library of Russia, folio 247, no. 802, sheet 61, reverse. The same subject. Gunfire, the “grenade” falling and exploding. Taken from [745], Volume 9, page 486.

From the XV century and on, guns invoked terror in Europe. The appearance of such terrifying images on the illustrations to the recently

written Apocalypse was therefore completely natural. All of this, albeit indirectly, confirms our astronomical dating of the Apocalypse to the end of the XV century.

PART TWO

# Astronomy in the Old Testament

*By Anatoly Fomenko*

# 1.

## Mediaeval astronomy in the Old Testament Book of Ezekiel

### 1.1. The title of the book

Charles Briggs, Professor of Theology, wrote that “most of the books in the Old Testament were compiled by authors whose names and exact relation to the writings were lost in deep antiquity” ([543], pages 119-120).

Let us regard the actual name of the book of Ezekiel. As N. A. Morozov pointed out, the Hebrew IEZK-AL translates as “The Lord Shall Overcome” ([543], page 226). Scaligerian history believes Ezekiel to have lived between 595 and 574 B.C. However, the word “Ezekiel” is only used for referring to a person just once (Ezekiel 24:24), in a rather vague context that becomes clear only after we translate “Ezekiel” as “The Lord Shall Overcome.” God addresses the author of the prophecy dozens of times, always saying “thou” and never calling him by name. One can come to the logical conclusion that “Ezekiel” is merely the name of the actual book, which concurs with its content perfectly well – predicting the victory of some currently disavowed deity. This rational explanation of the name of the book is in no way related to the analysis of its astronomical content, as we can understand perfectly well; however, it is useful for pointing out just how useful it is to think about the possibility that ancient words and names may be translated, since it clarifies a great many things.

N. A. Morozov’s analysis performed in [543] shows that the entire prophecy is based on two main topics:

#### *1) Visible borrowings from the New Testament Apocalypse*

Modern commentators interpret this in reverse, since the books of the Old Covenant are considered to have been written a lot earlier than those of the

New Covenant. However, this is most probably erroneous, and the Gospels either *predate* the Heptateuch, or were created around the same time (see *Chron6*).

## 2) *The astronomical “visions” of the author of the prophecy*

N. A. Morozov was of the opinion that the book of Ezekiel contained a planetary horoscope. He even tried to date it astronomically, coming up with the date 453 A.D. as the first solution that he found moving forward in time from deep antiquity towards contemporaneity. There may have been other solutions dating from a much later epoch that Morozov failed to discover due to his certainty that the Bible couldn't have been written later than the V-VI century A.D. This was a grave error of his. The Bible was most probably compiled in the XI-XVII century A.D. See *Chron6* for more details.

Our opinion is as follows: unlike the Apocalypse, the horoscope of Ezekiel is described *extremely vaguely*, and this ambiguous and Delphic description is *hardly applicable to astronomical dating*. We shall refrain from wasting time on it; should the readers get really interested, Morozov's oeuvre [543] gives an exhaustive account of the issue.

What N. A. Morozov is definitely correct about is the fact that the testamentary book of Ezekiel is really filled with all kinds of *astronomical* information that allows us to consider this book a mediaeval – possibly late mediaeval, astrological text, and be quite confident about it. This particular fact is important enough for us to illustrate it by the following examples ([543]).

### 1.2. The description of the Milky Way and the Ophiuchus constellation

The Bible says: “The heavens were opened, and I saw visions of God” (Ezekiel, 1:1). We are given the same direct indication as we got from the book of Revelation – namely, that we should observe the sky.

N. A. Morozov periodically queried the synodal translation of the Bible using the Hebraic text without vocalizations. Apparently, the authors of the synodal “translation” often failed to understand the old text. These circumstantiations of Morozov often facilitate the translation greatly and elucidate the actual meaning, so we shall be making references to his comments as we proceed ([543]).

The Bible says:

“And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it [a more exact translation would be “an irradiance like a river of light,” qv [543] – A. F.]” (Ezekiel 1:4).

The irradiance goes to the south from the north. Since the events take place in a starlit sky, as we have mentioned above, this metaphor most probably stands for the Milky Way, which may really be perceived as a luminous river of light flowing from the north to the south.

The Biblical observer looks towards the luminosity and sees that “out of the midst thereof came the likeness of four living creatures [the Hebraic text uses the term “living entities,” whereas the synodal translation refers to them as “beasts,” qv [543] – A. F.]... they had the likeness of a man” (Ezekiel 1:5). N. A. Morozov makes the correction referring to the Hebraic text, and suggests that the Bible really says that “the image of man could be seen right there.” What could this possibly mean?

Nearly every astronomical map of the Middle Ages – see fig. 4.1, for instance, has a constellation in the south, right in the middle of the Milky Way, that has the shape of a man – the Ophiuchus (see fig. 4.2).



Fig. 4.1. A mediaeval star chart from a book by S. De Lubienietzki titled *Historia universalis omnium Cometarum*, Lugduni Batavorum, 1681 ([1257]). Book archive of the Pulkovo Observatory (Saint-Petersburg). Also see [543], pages 26-27.



Fig. 4.2. The constellation of the Ophiuchus against the background of the Milky Way. A mediaeval book titled *Astrognoia*, XV century. Book archive of the Pulkovo Observatory (St. Petersburg). Also see [544], Volume 1, page 218, ill. 57.

### 1.3. The Biblical description of the astronomical sectors, or “wings,” on the celestial sphere

As we have already mentioned, the mediaeval celestial sphere was divided into 12 pairs of star hours that were pictured as meridians that converged



at the poles of the sphere and divided it into 24 sectors, or “wings,” qv fig. 3.12. Ophiuchus is holding the Serpent, and both of them occupy two pairs of wings – two on the left, and two on the right. In our case, four “living entities” are mentioned in the constellation of Ophiuchus – possibly planets. The Bible, for instance, tells us that “every one had four wings” (Ezekiel 1:6). See the mediaeval book of Borman dating from 1596, for example ([1045]), which gives the position of Ophiuchus as well as that of his wings.

The synodal translation tells us that the “living creatures” also had four faces each. N. A. Morozov points out the missing words “one obscured” and gives his own translation: “he was the one with four faces, and it was he in his mystery who had possessed four wings” (Ezekiel 1:6).

The synodal translation tells us that “they four had their faces and their wings. *Their wings were joined one to another*, and they turned not when they went; they went every one straight forward” (Ezekiel 1:9). It is obvious that the reference is to the sectors, or the wings on the celestial sphere. It is natural that they should be *joined together*.

N. A. Morozov’s translation proceeds to tell us that “the procession of these creatures was immutable, and the concavity of their pass was like the concavity of a circumference, and all four faces shone like polished brass.”

## 1.4. The constellations of Leo, Taurus and Aquila

Let us now regard a mediaeval map – [1256] or [1257] by S. Lubienietzki, for instance (see fig. 4.1), and study the constellations in the south of the sky, next to Sagittarius. On the right we see Ophiuchus and the Serpent, with Leo on his right and Taurus on his left. On top, near the peak of the trajectory of the sphere’s rotation, we can see Aquila in the centre, above all of the constellations. The human hands of Sagittarius and Hercules can be seen rising from beyond the equinoctial, as described in the prophecy: “and they had the hands of a man under their wings” (Ezekiel 1:8).

This astronomical picture is explicitly described in Ezekiel’s prophecy.

The Bible says the following (in N. A. Morozov's translation):

“The outline of Leo was to the right of all four, with the outline of Taurus to the right of all four, and Aquila above the four” (Ezekiel 1:10).

Since Morozov's translation differs from the synodal at times, we shall demonstrate the difference by the following example. The synodal text of this quotation is as follows:

“they four had... the face of the lion, on the right side: and they four had the face of the ox on the left side; they four also had the face of an eagle” (Ezekiel 1:10).

The similarity is apparent; however, N. A. Morozov's translation makes a lot more sense.

According to the Bible, “as for the likeness of the living creatures, their appearance was like burning coals of fire, and like the appearance of lamps” (Ezekiel 1:13). What we see here is an astronomical comparison of the planets with lamps and coals. “And the living creatures ran and returned as the appearance of a flash of lightning [in zigzags – A. F.]” This must refer to the forthright and retrograde movement of planets on the celestial sphere (see figs. 3.19, 3.20 and 3.21).

## 1.5. The Biblical description of the mediaeval “wheels,” or planetary orbits

We shall now return to the mediaeval charts. They often depict planet orbits as concentric wheels, with the Earth in the centre. They reflect the initial concepts of the mediaeval astronomers who used to regard the Earth as the centre of the universe. Such imagery is clearly pre-Copernican. One should, however, bear in mind that the planetary orbits would occasionally be drawn in that manner as recently as the XVII-XVIII century.

The concentric planetary orbits can be observed in the mediaeval book by J. Steeb ([1412], see fig. 4.3). The wheels bear the planetary names and

insignia.

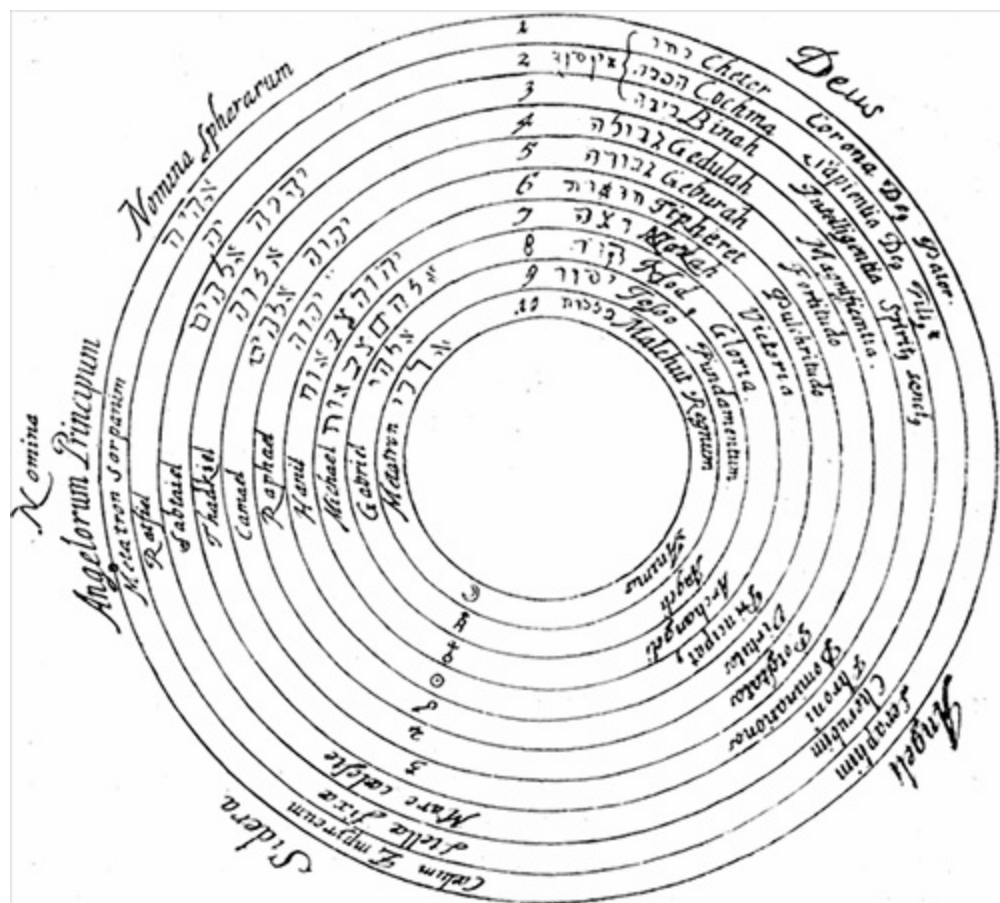


Fig. 4.3. A mediaeval picture of the ten celestial spheres as concentric wheels. Taken from the Latin book by J. Ch. Steeb titled *Coelum Sephiroticum Hebraeorum* (*The Sephirotic Skies of the Jews*), Maguntiae, 1679 ([1412]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 15, ill. 5.

The first wheel, which is also the greatest, is the empyrean.

The second wheel is the sphere of immobile stars.

The third wheel is the celestial ocean.

The wheels to follow are those of Saturn, Jupiter, Mars, the sun, Venus, Mercury, and the moon.

Planetary orbits are also drawn as concentric wheels in the book by Orontius Finaeus Delphinatis allegedly dating from 1553 ([1320], fig. 4.4). The orbital wheels can rotate independently. Concentric wheels, or several concentric planetary orbits, can be seen in Sacro Bosco's (or Sacrobusto's)

book allegedly dating from 1516 ([1384], fig. 4.5). One should emphasize that the felloes of the wheels are *covered in stars*, or eyes, which is quite natural, since the orbits are celestial objects and exist amidst myriads of stars.

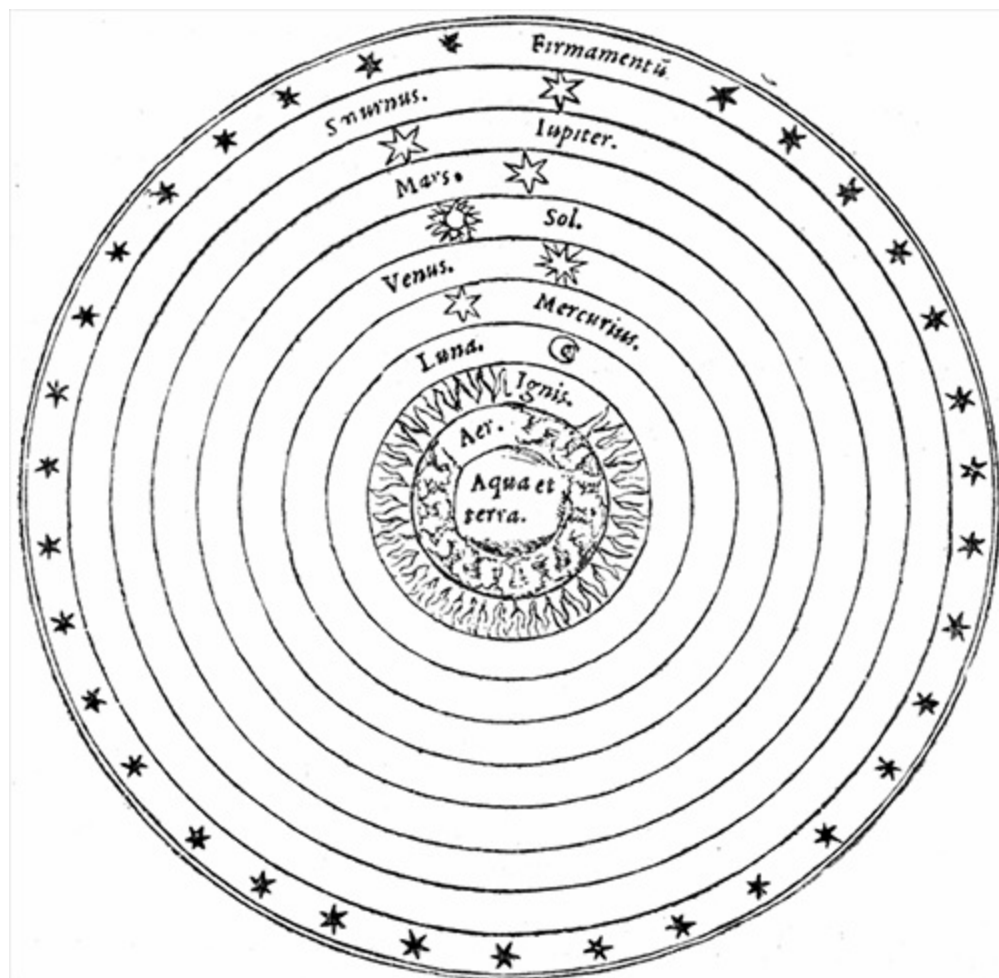


Fig. 4.4. According to the mediaeval cosmological concept, the planetary orbits had the shape of concentric wheels. Taken from the book titled *Canonum Astronomicum*, 1553 ([1319]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 54, ill. 22.



Fig. 4.5. Planetary orbits as concentric wheels. Taken from a mediaeval book by J. de Sacro Bosco (or Sacrobusto) titled *Sphaera Materialis*, 1516 ([1384]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 118, ill. 65.

*Wheel-like orbits* are drawn in another book by Sacro Bosco (or Sacrobusto) allegedly dating from the XVI century ([1385]). The felloes of the concentric orbital wheels bear the images of the Zodiacal constellations filled with *stars*, q.v. fig. 4.6.



Fig. 4.6. Mediaeval wheel-like orbits. The terrestrial globe is in the centre, and the planetary orbits surround it. Taken from a book by Sacro Bosco (or Sacrobusto) titled *Opusculu de Sphaera... clarissimi philosophi Ioannis de Sacro busto*, Viennae Pannoniae, 1518 ([1385]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 131, ill. 72.

*Wheel-like orbits* with felloes covered in stars can also be seen in the book by Corbinianus allegedly dating from 1731 ([1077] and fig. 4.7). The orbital wheels roll over the zodiacal belt. In general, one has to remark that

mediaeval science had developed an extremely complex articulation system for the *orbital wheels* in order to explain planetary movements. This science was cast into oblivion by Copernicus, who placed the sun in the centre of the system instead of the Earth. However, this sophisticated geocentric system used to flourish before Copernicus.

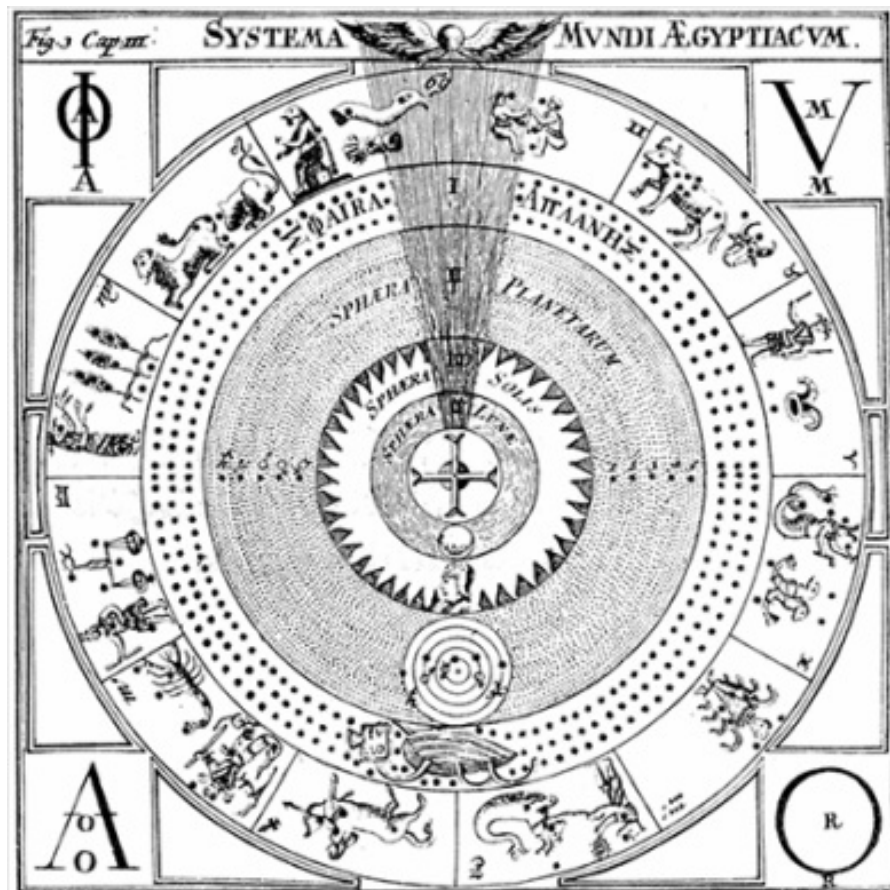


Fig. 4.7. Mediaeval Egyptian cosmology. The wheel-like orbits roll across the zodiac. Taken from *Firmamentum Firmianum* by Corbinianus dating from 1731 ([1077]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 254, ill. 136.

Let us return to the Biblical prophecy of Ezekiel. The Bible says:

“Behold *one wheel* upon the earth *by the living creatures* [planets? – A. F.], with his four faces. The appearance of the wheels and their work was like unto the colour of a beryl: and they four had *one likeness* [or identical construction – A. F.]: and their appearance and their work was as it were a wheel in the middle of a wheel... As for their rings, they were so *high* [above the ground – A. F.] that they



were dreadful; and their rings were full of eyes [full of stars! – A. F.] round about them four. And when the living creatures *went*, the wheels *went by them*; and when the living creatures were *lifted up* from the earth, the wheels were *lifted up in line with them* [the rotation of the planetary orbital wheel – A. F.]. Whithersoever the spirit was to go, they went... and the wheels were *lifted up over against them*: for *the spirit of the living creature was in the wheels*. When those went, these went; and when those stood, these stood; and when those were *lifted up* from the earth, the *wheels were lifted up in line with them*.” (Ezekiel, 1:15-16, 1:18-21)

The Biblical observer quite explicitly describes planets and their quotidian movement over the orbital wheels. The description is so clear that identifying the “living creatures” with planets appears quite natural.

By the way, many late mediaeval painters who illustrated the Bible without understanding the correct astronomical meaning of the “eyes round about them four” would interpret this literally and draw a multitude of eyes covering the entire body of the animal. The result was of dubious aesthetic value, and could serve as yet another illustration of the distortions one gets when later commentators fail to understand the original meaning of the ancient text.

## 1.6. Parallels with the astronomical symbolism of the Apocalypse

What we encounter later in the prophecy of Ezekiel resembles direct quotations from the Apocalypse, a New Covenant book: starlit sky, semblance of a crystal, etc.

According to the Bible,

“the likeness of the firmament upon the heads of the living creature was as the colour of the terrible crystal, stretched forth over their heads above. And under the firmament were their wings straight, the one toward the other... and every one had two, which covered on that side, their bodies. And when they went, I heard the noise of their wings... when they stood, they let down their wings” (Ezekiel 1:22-

24).

Also:

“And above the firmament that was over their heads was *the likeness of a throne* [the constellation of the Throne, q.v. above – A. F.], as the appearance of a sapphire stone: and upon *the likeness of the throne* was the likeness as the appearance of a sapphire stone: and upon the likeness of the throne was the likeness as the *appearance of a man above upon it*” (Ezekiel 1:26).

This is virtually identical to the Revelation of St. John, where we encounter the following passage: “and behold, a *throne* was set in heaven, and one sat on the throne... and there was a rainbow [the Milky Way – A. F.] round about the throne, in sight like unto an emerald” (Revelation 4:2-3). See the previous paragraph.

### 1.7. Biblical cherubim, chariots, and mediaeval planetary orbital wheels

Let us remind the reader that *planets* were often represented as *chariots* in the Middle Ages. More on this can be seen in the paragraph above that deals with the Apocalypse. Chariots would be drawn by horses, and occasionally fantasy animals. A planet would ride a chariot, and the gigantic *orbital wheels* would bear the planetary insignia, or zodiacal constellations where the wheels were rolling. Let us point out that planets move over the zodiac, and the symbolism used here was typical for the Middle Ages.

It is amazing that the book of Ezekiel describes *virtually identical symbols*. This fact alone would give sufficient cause to inquire whether this Old Covenant book could have been written in the Middle Ages, around the XIII-XVI century A.D.

The Bible tells us the following:

“behold, in the *firmament* [in the sky yet again – A. F.] that was above the head of

the cherubim there appeared over them as it were a sapphire stone, as the appearance of the likeness of a *throne* [the Throne constellation – A. F.]” (Ezekiel 10:1).

The word “cherubim” (KHRBIM or RKHBIM) can also be used to refer to a chariot ([543], page 72). The 10th chapter of Ezekiel’s prophecy that we quote tells us about several new celestial observations of the Biblical author that are unlike the ones mentioned in the first chapter (see above). He refers to planetary chariots, or the Cherubim moving across the firmament, or the celestial dome, somewhere near the Throne constellation.

The Bible says:

“And when I looked, behold the four wheels by the cherubim, one wheel by one cherub [chariot – A. F.], and another wheel by another cherub: and the appearance of the wheels was as the colour of a beryl stone [the reference is probably made to each planet possessing an orbit of its own – A. F.]. And as for their appearances, they four had *one likeness*, as if *a wheel had been in the midst of a wheel*... they turned not as they went... and their whole body, and their backs, and their hands, and their wings, and the wheels, *were full of eyes round about*, even the wheels that they four had.” (Ezekiel 10:9-12)

We shall quote the next fragment in the translation of N. A. Morozov: “The names of these wheels... the one in the rear bore semblance to a Chariot.” It is possible that what we see here is a reference to Ursa Major, which used to be represented as a chariot. This rare mediaeval depiction can be seen on the chart from the 1524 Apianus book, for instance ([1013], fig. 4.8).

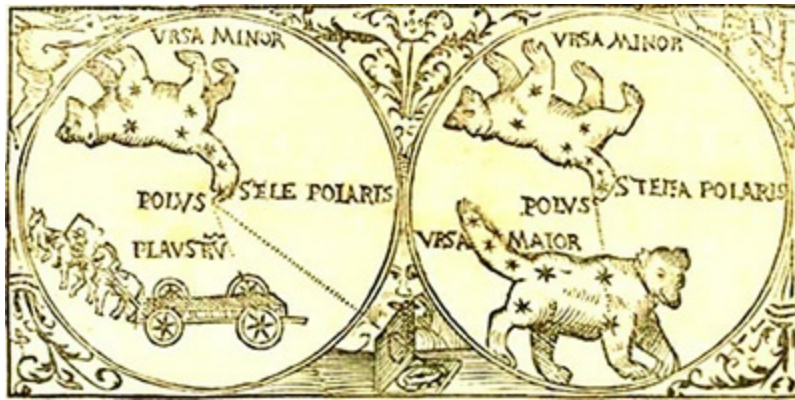


Fig. 4.8. This picture shows us that the Chariot constellation (on the left) was *replaced* by Ursa Major (on the right). Taken from *Cosmographicus Liber Petri Apiani mathematici studiose collectus*, Landshutae, impensis P. Apiani, 1524 ([1013]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 91, ill. 53.

Let us carry on with quoting Morozov's translation: "the second had the likeness of a man and the third, that of a lion; the fourth had the likeness of an eagle. The chariots went upwards. They were *the same living creatures as I have seen*" (Ezekiel 10:14-15). The Biblical observer points out that the chariots and the living creatures that he describes in the first chapter are one and the same. Could they be planets?

We witness mediaeval astronomy on the pages of the Biblical prophecy yet again: planets on their orbital wheels moving across the celestial sphere.

The Bible says that "when the cherubim [the chariots – A. F.] went, the *wheels went by them*: and when the cherubim lifted up their wings to mount up from the earth, the same wheels also turned not from beside them. When they stood, these stood; and when they were lifted up, these lifted up themselves also: for the spirit of the living creature was in them" (Ezekiel, 10:16-17).

## 1.8. The Biblical description of mediaeval cosmology as a celestial temple

One should definitely point out another remarkable astronomical fragment in the book of Ezekiel. Morozov's translation is as follows: "there was a

likeness of a Man together with the likeness of a Serpent. He had a *land-chain and measuring cane* in his hands and stood at the gates” (Ezekiel 40:3).

An entire page is to follow, dedicated entirely to the descriptions of various measurements and numeric coefficients of the *celestial temple*. Some surveyor is conveying the measurements. Who could he be, and what exactly is the temple that the Bible describes in such great detail, giving the locations of rooms, partitions, entrances and exits, pillars, their size, and so on? The answer is amazingly simple. It suffices to turn to mediaeval star charts yet again.

The 1731 book by Corbinianus, for instance ([1077]) contains a picture of Ophiuchus as a man who holds the equinoctial in his hands in the shape of a chain, or rope, or lasher, q.v. fig. 4.9. The semblance between the equinoctial and a measuring rope or land-chain is obvious, since the equinoctial has degree marks upon it. This is how most ancient star charts depict it. We can also see a vertical cane on this picture – the lower solstice meridian, which the Ophiuchus holds in his hand vertically. Therefore, the ancient maps portray him as a measurer. We see that this mediaeval map of constellations is represented in the Old Covenant book quite faithfully.

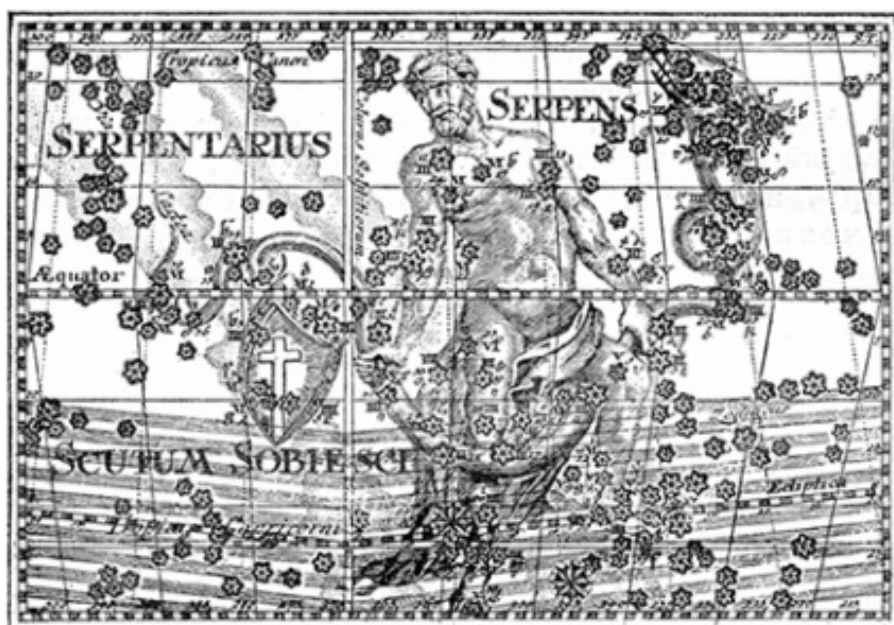


Fig. 4.9. A mediaeval picture of the Ophiuchus holding the equinoctial in his hands. There are grading points on the equinoctial, making it look like a measuring-rope. Taken from the *Firmamentum Firmianum* by Corbinianus, 1731 ([1077]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 105, ill. 57.

The celestial temple is depicted as a large hall on dozens of late mediaeval charts as a well-known astronomical object, exactly the way the Biblical prophecy refers to it. A temple, or a hall in the sky can be seen in the book by P. Apianus, for instance ([1013], fig. 4.10). Similar celestial palaces can be seen in the book by Bacharach dating from 1545 ([1021]) – on the so-called Egyptian Zodiac. See also [543], pages 81-82, ill. 39-50 and 51. The celestial hall merely reflects the cosmological concepts of the mediaeval astronomers. We can see planets, their orbits, the zodiac, constellations, their movement, etc. This is the pre-Copernican mediaeval cosmology.

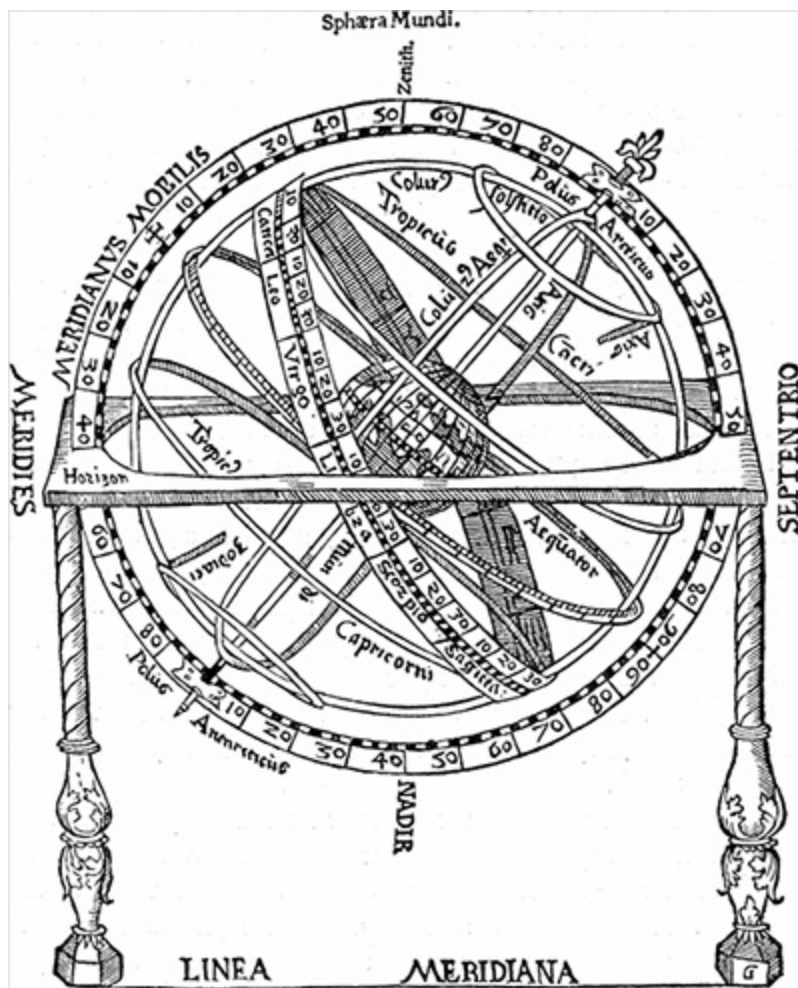


Fig. 4.10. A mediaeval model of the celestial temple. We can see celestial mechanisms of all kinds, pillars, corbeils, etc. Taken from *Petri Apiani Cosmographia*, 1540, or *Cosmographicus Liber Petri Apiani mathematici studiose collectus*, Landshutae, impensis P. Apiani, 1524 ([1013]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 129, ill. 71.

The plan of the celestial temple as a building that has planetary orbital wheels and a zodiacal wheel revolving inside it can be seen in the XVI century book by Sacro Bosco (or Sacrobusto) – see [1385] and fig. 4.11. Another similar representation from a different book by Sacro Bosco ([1383]) is shown in fig. 4.12. This picture reflects the entire mediaeval cosmology. Angels move within a hall, revolving the eaves, the pales, and the heavy zodiacal belt that has planetary orbital wheels sliding across it.





Fig. 4.11. A picture of the celestial temple from the *Opusculu de Sphaera ... clarissimi philosophi Ioannis de Sacro busto*. Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 111, ill. 61.





Fig. 4.12. Mediaeval concept of cosmology, or the construction of the celestial temple. The angels rotate the axes, the wheels, and the zodiacal belt. Taken from the *Opusculum Johannis de Sacro busto spericum, cu figures optimus ei novis textu in se, sine ambiguitate declarantibus* by J. de Sacro Bosco (Leipzig, 1494). See [1383]. Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 118, ill. 64.

We may be told that the mediaeval astronomers merely drew the “extremely ancient” Biblical images on their charts, which came to them from the pages of the Bible “out of deep antiquity.” This interpretation is highly dubious, in our opinion. Most probably, the astronomical objects were of a primary nature, and not their literary descriptions – in the Old Testament, for instance. All the astronomical images listed above are far from being “illustrations to the Bible.” They are filled with concrete scientific meaning: orbital wheels, equinoctials, meridians, star hours, etc. These concepts were introduced by mediaeval astronomers who pursued pragmatic and scientific ends, which were far away from the literary paradigm. It was only *afterwards* that poets and writers began to create their literary images after having studied the star charts. Mediaeval cosmology – the celestial temple with its orbital wheels etc, wasn’t created by poets, but rather by astronomy scholars. The poets merely followed them in order to chant praises to science.

The conclusion is rather clear. All the astronomical fragments from the Biblical book of Ezekiel are manifestations of mediaeval, or possibly late mediaeval, scientific culture. Late mediaeval star charts, as well as Biblical texts, were apparently created in the XI-XVI century A.D. within the same paradigm of scientific ideology. Scaligerian chronology that came into existence somewhat later is nevertheless persistent in separating them by a temporal gap of 1500-2000 years.

## 2.

# The Biblical prophecy of Zechariah and the date of its creation

Scaligerian chronology tries to convince us that the prophecy of Zechariah was written between 520 and 518 B.C. – about seventy years after the book of Ezekiel, that is. N. A. Morozov suggests to translate the word Zechariah as “The Thunderer Remembers” ([544], Volume 1, page 252). The entire book, as well as the prophecy of Ezekiel, or “The Lord Shall Overcome,” is concerned with the same topic, namely, that some God-to-come didn’t forget his promise of advent. He merely postpones it in order to punish people for their lack of faith.

The combination YHVH was pronounced as Jehovah by the translators of the Bible; it is often translated as The Lord God. “YHVH” can also be the future tense of the verb “to be” – “God-to-be,” or “God-to-come.” Latins transformed this word into Jovis, or Jupiter – an abbreviation of Jovis-Pater, or Jovis-Father. The Greeks transformed this name into Zeus. The historian Eunapius who had allegedly lived in 347-414 A.D. writes that “the Italians call Zeus *Iovius*” ([132], page 86).

N. A. Morozov suggests translating the name YHVH, or Jehovah, as “Thunderer,” since it is a widely used synonym for J-Pater (Jupiter). One has to remember that believers haven’t always had the right to pronounce God’s full name aloud, and called him Adonai, or Lord, instead. This is probably the reason for the existence of the abovementioned abbreviation – the full form YHVH transformed into YAH or IAH, or even single letters I or J, which gave birth to the name Jupiter, or J-Pater – God the Father.

This is how this word is written in the Biblical title of the book of Zechariah. ZECHAR-IAH is written here instead as the more complete ZECHAR-YHVH, or “The Thunderer Remembers.”

All of this, together with the distinct astrological hue of certain Biblical texts referring to Jehovah ([544]) leads one to the thought that the Thunderer, whom the prophets of the Old Testament await with such eagerness, isn't some unknown pre-Christian deity, but, rather, the very same God that says "I am the Alpha and Omega, the beginning and the end" to John in the first chapter of the Apocalypse (Revelation 1:8). None other than Jesus Christ, in other words. The Apocalypse proclaims the Second Coming and Doomsday. The prophets of the Old Testament of the XIV-XVI centuries A.D. are expecting his advent.

The book of Zechariah (ZECHAR-YHVH) is filled with descriptions of the same events that we find in the Gospels. The actual prophecy mentions "Joshua the great priest" often enough (Zechariah 3:1). It is significant that Scaligerian chronology is forced to acquiesce that the prophecies contained in the books of the Old Covenant "predict" the advent of Jesus Christ, as well as certain evangelical events. Let us but give one example.

The book of Zechariah tells us the following:

"And I said unto them, if ye think good, give me my price; and if not, forbear. So they weighed for my price *thirty pieces of silver*. And the Lord said unto me, Cast it unto the potter: a goodly price that I was prised at of them. And I took the thirty pieces of silver and *cast them to the potter* in the house of the Lord... Woe to the idol shepherd that leaveth the flock!. His arm shall be clean dried up, and his right eye shall be utterly darkened." (Zechariah 11:12-13, 11:17)

It is assumed nowadays that all of this was written centuries before Jesus and the legend of the apostle Judas who betrayed him for *thirty pieces of silver*. Compare the passage from Zechariah to the following from the Gospels:

"and said unto them, What will ye give me, and I will deliver him unto you? And they covenanted with him for *thirty pieces of silver*... And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. The chief priests took the silver pieces and said, It is not lawful for to put them into the

treasury... and they... bought with them the *potter's field*, to bury strangers in.”(St. Matthew 26:15; 27:5-7)

This alone should tell us that the testamentary book “The Thunderer Remembers,” or “Zechariah” was written after the Crucifixion – which occurred in the XI century A.D. by our reconstruction.

The fact that the versions of the Gospels that have survived until our day make frequent and extensive references to the books of prophets most probably means that they all were written around the same time, or, alternatively, that the editing of the Gospels lasted for a long enough time, after their creation in the XII-XIII century A.D., to incorporate such references.

The analysis of the astronomical fragments of the book “The Thunderer Remembers” is based on the same principle as the analysis of Revelation and the book “The Lord Shall Overcome,” or Ezekiel. We shall thus cut the details short, and give a brief summary. Details can be found in [543].

In the book of Zechariah we encounter the same four planetary chariots as described in Ezekiel. This time the reference to the “four chariots” remained in the synodal translation as well (Zechariah 6:1). One marks the uniformity of the symbolism found in Zechariah and Ezekiel. Actually, according to the Scaligerian point of view, Biblical prophecies were written in the same epoch and belong to the same literary tradition. We see no reason to argue with this, and share the opinion of historians.

N. A. Morozov believed that Chapter 6 describes a horoscope that he dated to 453 A.D. the earliest. However, despite the fact that this description is clearly astronomical, it is rather hard to use it for obtaining a reliable horoscope.

### 3.

## The Biblical prophecy of Jeremiah and the date of its creation

According to N. A. Morozov, the word “Jerem-Iah,” or IERMNE-IAH translates as “The Thunderer Shall Cast a Bolt” ([544], Volume 1, page 267). This is apparently a title as opposed to the author’s name yet again. Scaligerian chronology dates the book to the alleged years 629-588 B.C. – the same epoch as Ezekiel, that is. Their ideological proximity is duly noted, even the use of the same literary style and form. Since these considerations only refer to relative chronology, we find no reason to argue with historians.

The book contains another reference to the god who declares his intent to keep the promise that he once gave, that he will soon come to earth at the time of great afflictions in order to judge the people. This looks like yet another variation of the Apocalypse.

The impending advent of God is symbolized by a poised mace hanging in the sky. The synodal translation offers “a rod of almond tree” as an alternative (Jeremiah 1:11). However, the Hebraic text says MKL-SHKD, which stands for “a poised stick, a mace ready to strike, or a club ([543], page 184). This is why the translation should run as follows: “I said, I see a poised mace [almond rod]. Then said the Lord unto me, Thou hast well seen” (Jeremiah, 1:11-12).

As with the other prophetic books treated presently, Jeremiah contains a large number of astronomical fragments. We shall refrain from analysing them here, since an in-depth analysis is given in [543]. According to N. A. Morozov, this refers to a *comet* that appeared in the sky.

Pictures of comets can be found in many mediaeval books on astronomy. Comets were oftentimes represented as fantasy images whose

purpose was to intimidate. A club or a poised mace is a mediaeval image that was frequently used to denote a comet.

Bacharach's book allegedly dating from 1545, for instance, depicts a comet as a *mace* (see fig. 4.13). The same book contains another picture of a comet as a mace *surrounded by stars* (see fig. 4.14). The book of Stanislaw Lubienietzski dating from 1666-1668 depicts a comet similarly ([1256], fig. 4.15).



Fig. 4.13. A mace-shaped comet. Taken from the mediaeval *Astronomia* by Bacharach, dated 1545. Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 185, ill. 94.



Fig. 4.14. A mace-shaped comet. Taken from the mediaeval *Astronomia* by Bacharach, dated 1545. Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 188, ill. 96.

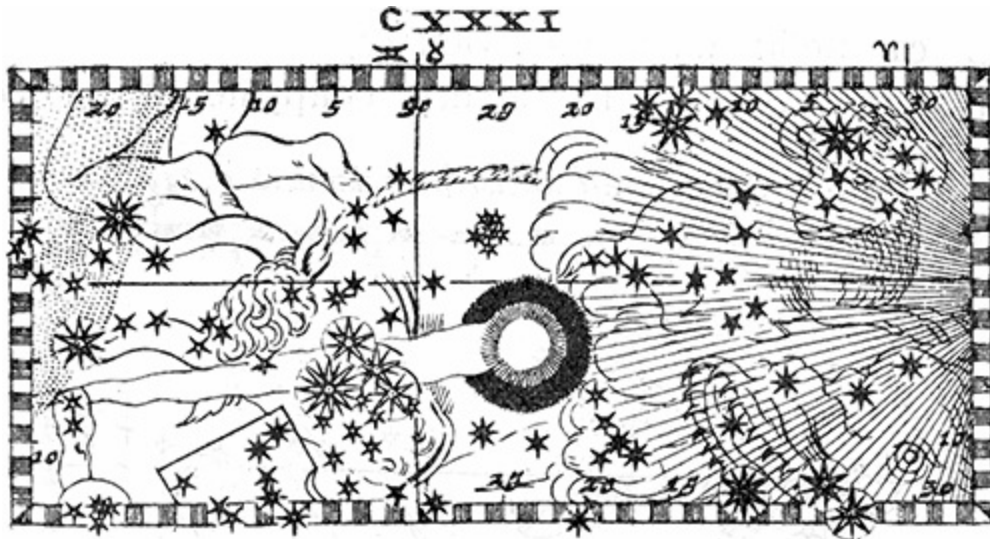


Fig. 4.15. A mace-shaped comet. Taken from the *Theatrum Cometicum, etc.* by Lubienietzki, Amstelodami, 1666-1668 ([1256]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [544], page 195, ill. 101.

A particularly vivid description of a comet is given in the following fragment of “The Thunderer’s Bolt,” or “Jerem-Iah”: “What seest thou? And I said, I see a seething pot; and the face thereof is toward the north. Then the Lord said unto me, Out of the north an evil shall break forth upon all the inhabitants of the land” (Jeremiah, 1:13-14).

Bacharach’s astronomy allegedly dating from 1545 has a most remarkable illustration where one sees a comet that looks like a gigantic round *face seething with flames and heat*, surrounded by stars incinerated by the flames (see fig. 4.16). The illustration is done in such a manner that the spectator has the illusion of seeing the top of a *boiling cauldron*.



Fig. 4.16. A comet shaped as a boiling cauldron concealing a face. Taken from the mediaeval *Astronomia* by Bacharach, dated 1545. Book archive of the Pulkovo

Observatory. Also see [543], page 185, ill. 93.

Thus, the book of Jeremiah doubtlessly contains a mediaeval description of some comet. The actual fact that the description refers to a comet was noted a long time ago. D. O. Svyatsky wrote about it in his *Halley Comet in the Bible and the Talmud*. He tried to date this comet, but without any success. It is also possible that the very title of the book, “The Thunderer’s Bolt,” is related to the appearance of a comet in the sky.

There is no reliable horoscope in the prophecy of Jeremiah, despite the fact that we have seen some fragments that were clearly astronomical in nature. Dating the book astronomically is far from simple. Using the description of the comet for a dating is also impossible. Comets in general are poor assistants in matters of astronomical dating since their descriptions are usually rather vague and fanciful. Furthermore, there is no reliable historical proof for numerous reappearances of periodical comets which could provide some basis for “comet datings.” We shall consider comets in more detail in *Chron5*.



## 4.

# The Biblical prophecy of Isaiah and the date of its creation

The prophecy of Isaiah is one of the longest in the Bible. It is allegedly dated to 740 B.C. According to N. A. Morozov, the word “Isaiah” means “Forthcoming Freedom.” This prophecy is also among the most famous. N. A. Morozov had been of the opinion that it contained the description of a comet, which he attempted to date – unsuccessfully, in our opinion, since, as we shall demonstrate below, comets are hardly suitable for independent dating.

The book is full of memories of Christ. It isn't without reason that this particular prophecy is often referred to as the Fifth Gospel ([765]). Let us cite several “Jesus fragments” from the book of Isaiah as examples:

“Behold my servant, whom I uphold; mine elect, in whom my soul delighteth; I have put my spirit upon him: *he shall bring forth judgement to the Gentiles*” (Isaiah 42:1).

The reference is most probably to John – a follower of Jesus and the author of the Revelation that predicted Doomsday.

“As many were astonished at thee; his visage was so marred more than any man” (Isaiah 52:14).

“He is despised and rejected of men; a man of sorrows, and acquainted with grief: and we hid as it were our faces from him; *he was despised, and we esteemed him not*. Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God, and afflicted. But *he was wounded for our transgressions...* the chastisement of our peace was upon him; and with his stripes we are healed. All we like sheep have gone astray... and the Lord hath laid on him the iniquity of us all. He was oppressed, and he was afflicted, yet he

opened not his mouth: he is brought as a *lamb* [sic! – A. F.] to a slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth. He was taken from prison and from judgement... *for the transgression of my people was he stricken*. And he made his grave with the wicked [compare with the Gospels – “there they crucified him, and the malefactors, one on the right hand, and the other on the left” (Luke 23:33) – A. F.], and *with the rich in his death* [another reference to the Gospel – buried by Joseph – A. F.]... by his knowledge shall my righteous servant justify many; for *he shall bear their iniquities*.” (Isaiah 53:3-9, 53:11)

And so on, and so forth.

Scaligerian history attempts to prove to us yet again that all of this was written many centuries before Jesus Christ was crucified. We deem this to be highly dubious. This text was most probably created after the XII century A.D., long after the “Passion of Christ.” We should also point out that if one translates the words “salvation” and “saviour” which are scattered all across the text of Isaiah in great abundance, we shall get the word “Jesus.” See details in [\[543\]](#).

## 5.

# The Biblical prophecy of Daniel and the date of its creation

Historians used to date this book to 534-607 B.C. ([765]). However, this point of view was subsequently revised. Nowadays the book is considered to have been written around 195 B.C., so the date was moved about four centuries forward. This fact alone should tell us that there is no reliable way of estimating the independent dating of the book in Scaligerian chronology. The book of Daniel is considered to be the last prophecy ([765]). If Scaligerite historians can keep ignoring the relation of other prophecies from the Old Testament to the Revelation, the prophecy of Daniel is in a privileged position. The parallel with the Apocalypse here is so *obvious* that historians were forced to admit its existence.

Apparently, this is exactly why the dating of the book of Daniel started travelling forwards in time – it was necessary in order to get closer to the Scaligerian dating of the Apocalypse pertaining to the first centuries of the new era. The historians say the following in this regard: “its nature [that of the book of Daniel – A. F.] demands calling it apocalyptic rather than prophetic” ([765], pages 93-94).

According to N. A. Morozov, the name Daniel translates as “The Truth of God” ([544], Volume 1, page 274). Once again we are confronted with the possibility that it is the title of the book and not the name of the author. The Biblical critics have established that it is the *most recent* prophecy from the Bible – it makes references to previous prophets, for one thing. Considering our new results concerning the dating of Biblical books, this prophecy is most probably late mediaeval in its origin.

Apparently, this book contains no precise astronomical horoscope. However, it contains a wonderful description of a comet. Although “comet

datings” are not to be trusted the slightest bit, and can only serve as secondary proof for independent astronomical research, we shall give a brief account of the comet description contained in the book of Daniel.

This book is widely known for its legend about the prophet Daniel who had explained the inscription, “MENE, MENE, TEKEL, PERES,” written by a fiery hand on the wall of a palace, to king Belshazzar.

The Bible says:

“In the same hour came forth fingers of a man’s hand, and wrote over against the candlestick [lamp – A. F.] upon the plaster of the wall of the king’s palace: and the king saw the part of the hand that wrote” (Daniel 5:5).

“And this is the writing that was written, MENE, MENE, TEKEL, UPHARSIN.” (Daniel, 5:25).

Let us also quote Morozov’s translation of the Hebraic text, which differs from the synodal translation somewhat.

“This very hour a finger appeared [ATSBEN in Hebraic, whereas the plural would be “ATSBEUT” – A. F.] in the hand of a stately man [the Hebraic text says DI-ID-ANSH, or ‘the hand of a mighty person,’ while ID indicates possession, and not an actual part of the hand, so there is a human hand that holds some finger – A. F.], and he began to write towards the lamp of night on the plasterwork of the princely hall” (see [543], page 213).

What could a “finger in the hand of a stately man” possibly refer to, and one that wrote on the walls of a “princely hall” – most probably the sky – at that? We have already witnessed that astronomical topics are abundant and obvious in the Bible. It suffices to take a look at the mediaeval illustration to S. Lubienietski’s *Cometography* dating from 1681 ([1257], see fig. 4.17).



Fig. 4.17. Picture of a comet next to a human hand writing something across the sky. Taken from a mediaeval book by S. Lubienetski titled *Historia universalis omnium Cometarum*, 1681 ([1257]). Book archive of the Pulkovo Observatory (St. Petersburg). Also see [543], page 208, ill. 106.

We can observe a cloud of dust on the starlit sky, and a hand that grasps a branch protruding from the cloud. The branch ends with a twig that resembles a finger, which the hand uses for tracing out some illegible inscription. We see a *comet* directly above the hand, depicted as a gigantic fiery star with a tail.

It is very likely that the prophecy of Daniel really contains the description of a comet, since it says that the hand wrote towards the Lamp of Night, or, most probably, the moon. N. A. Morozov was of the opinion that “stately man” referred to the constellation of Ophiuchus. We have discussed this identification above.

The terrified king proceeds to turn to KSHDIA, or “astrologers” ([543]). This is normal, since the profession of the mediaeval astrologers implied interpreting events observed on the celestial sphere (Daniel 5:7). Finally, Daniel explains the inscription to the king:

“And this is the writing that was written, MENE, MENE, TEKEL, UPHARSIN. This is the interpretation of the thing: MENE; God hath numbered thy kingdom... TEKEL; Thou art weighed in the balances... PERES; Thy kingdom is divided, and given to the Medes and the Persians” (Daniel 5:25-28).

The Hebraic text has MNA-MNA, TKL, U PRSIN, which can be translated as “the measurer has measured, Libra and towards Perseus.” We have already pointed out that Ophiuchus was identified with the measurer of the celestial sphere on many mediaeval maps – see fig. 4.9 from the book by Corbinianus dating from 1731 ([1077]). Therefore, “Daniel” as applied to the Measurer is most possibly a second reference to Ophiuchus – in other words, a stately man as depicted on mediaeval star charts. This gives one the idea that some comet may have moved towards Perseus from Libra, passing through Ophiuchus.

Having analyzed the information about comets that has reached our age, Morozov made the assumption that this could have been the comet of the alleged year 568 A.D. or 837 A.D. However, comet dating can by no means be seen as dependable. We shall elaborate on this point in *Chron5*.

We shall conclude with the observation that the “ancient” Hebraic has no future tense, and so inferences of future time have to be determined according to the context. Therefore some text written in the present tense and referring to the events of the present and the past could be transformed into text written in the future tense, according to the perception of later readers ([543]). Could this be the reason why Hebraic literature contains so many prophecies?

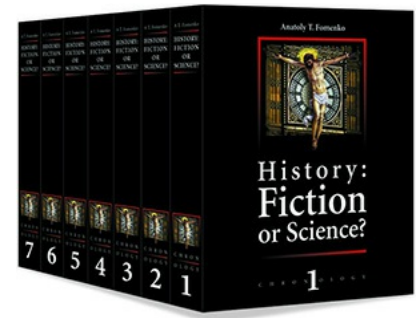
## **Our reconstruction**

Biblical prophecies contain astronomical fragments whose analysis allows for the formulation of a hypothesis about these books being mediaeval or even late mediaeval in origin. This conclusion concurs well with the results of using new empirico-statistical methods in relation to the Bible, transferring the time of its creation into the epoch of the XI-XVI century

A.D. See more about this below. Let us remind the reader that the astronomical dating of the Revelation yields the date of 1486 A.D. This is why the proximity of the Old Testament prophecies to the New Testament Book of Revelations might indicate that all of them were created in the XV-XVI century A.D. We shall point out certain fragments from the book of Daniel that refer to XVI century events in *Chron6*.

# What mainstream historians say about the New Chronology?

They do say quite a lot with innumerable learned words. Alas and alack, they have not produced a single refutation with verifiable proofs of mistakes in astronomical, statistical, physical and logical theories and developed and applied methods of New Chronology. They say they couldn't, wouldn't and shouldn't because they are not mathematicians, statisticians, ingeneers, etc., etc., but historians. Well, ignorance is not a proof per se. Read on.



The **New Chronology** is a fringe theory regarded by the academic community as pseudohistory, which argues that the conventional chronology of Middle Eastern and European history is fundamentally flawed, and that events attributed to the civilizations of the Roman Empire, Ancient Greece and Ancient Egypt actually occurred during the Middle Ages, more than a thousand years later. The central concepts of the New Chronology are derived from the ideas of Russian scholar Nikolai Morozov (1854-1946), although work by French scholar Jean Hardouin (1646-1729) can be viewed as an earlier predecessor. However, the New Chronology is most commonly associated with Russian mathematician Anatoly Fomenko (b. 1945), although published works on the subject are actually a collaboration between Fomenko and several other mathematicians. The concept is most fully explained in *History: Fiction or Science?* book series, originally published in Russian.

The New Chronology also contains *a reconstruction*, an alternative chronology, radically shorter than the standard historical timeline, because all ancient history is “folded” onto the Middle Ages. According to Fomenko’s claims, the written history of humankind goes only as far back as AD 800, there is almost no information about events between AD 800–



1000, and most known historical events took place in AD 1000–1500.

The New Chronology is rejected by mainstream historians and is inconsistent with absolute and relative dating techniques used in the wider scholarly community. The majority of scientific commentators consider the New Chronology to be pseudoscientific.

## History of New Chronology

The idea of chronologies that differ from the conventional chronology can be traced back to at least the early XVII century. Jean Hardouin then suggested that many ancient historical documents were much younger than commonly believed to be. In 1685 he published a version of Pliny the Elder's *Natural History* in which he claimed that most Greek and Roman texts had been forged by Benedictine monks. When later questioned on these results, Hardouin stated that he would reveal the monks' reasons in a letter to be revealed only after his death. The executors of his estate were unable to find such a document among his posthumous papers. In the XVII century, Sir Isaac Newton, examining the current chronology of Ancient Greece, Ancient Egypt and the Ancient Near East, expressed discontent with prevailing theories and proposed one of his own, which, basing its study on Apollonius of Rhodes's *Argonautica*, changed the traditional dating of the Argonautic Expedition, the Trojan War, and the Founding of Rome.

In 1887, Edwin Johnson expressed the opinion that early Christian history was largely invented or corrupted in the II and III centuries.

In 1909, Otto Rank made note of duplications in literary history of a variety of cultures:

“... almost all important civilized peoples have early woven myths around and glorified in poetry their heroes, mythical kings and princes, founders of religions, of dynasties, empires and cities—in short, their national heroes. Especially the history of their birth and of their early years is furnished with phantastic [*sic*] traits; the amazing similarity, nay literal identity, of those tales, even if they refer to

different, completely independent peoples, sometimes geographically far removed from one another, is well known and has struck many an investigator.” (Rank, Otto. *Der Mythos von der Geburt des Helden.*)

Fomenko became interested in Morozov’s theories in 1973. In 1980, together with a few colleagues from the mathematics department of Moscow State University, he published several articles on “new mathematical methods in history” in peer-reviewed journals. The articles stirred a lot of controversy, but ultimately Fomenko failed to win any respected historians to his side. By the early 1990s, Fomenko shifted his focus from trying to convince the scientific community via peer-reviewed publications to publishing books. Beam writes that Fomenko and his colleagues were discovered by the Soviet scientific press in the early 1980s, leading to “a brief period of renown”; a contemporary review from the journal *Questions of History* complained, “Their constructions have nothing in common with Marxist historical science.” (Alex Beam. “A shorter history of civilization.” *Boston Globe*, 16 September 1991.)

By 1996, his theory had grown to cover Russia, Turkey, China, Europe, and Egypt [Emp:1].

### Fomenko’s claims

According to New Chronology, the traditional chronology consists of four overlapping copies of the “true” chronology shifted back in time by significant intervals with some further revisions. Fomenko claims all events and characters conventionally dated earlier than XI century are fictional, and represent “phantom reflections” of actual Middle Ages events and characters, brought about by intentional or accidental misdatings of historical documents. Before the invention of printing, accounts of the same events by different eyewitnesses were sometimes retold several times before being written down, then often went through multiple rounds of translating and copyediting. Names were translated, mispronounced and misspelled to the point where they bore little

resemblance to originals.

According to Fomenko, this led early chronologists to believe or choose to believe that those accounts described different events and even different countries and time periods. Fomenko justifies this approach by the fact that, in many cases, the original documents are simply not available. Fomenko claims that all the history of the ancient world is known to us from manuscripts that date from the XV century to the XVIII century, but describe events that allegedly happened thousands of years before, the originals regrettably and conveniently lost.

For example, the oldest extant manuscripts of monumental treatises on Ancient Roman and Greek history, such as *Annals* and *Histories*, are conventionally dated c. AD 1100, more than a full millennium after the events they describe, and they did not come to scholars' attention until the XV century. According to Fomenko, the XV century is probably when these documents were first written.

Central to Fomenko's New Chronology is his claim of the existence of a vast Slav-Turk empire, which he called the "Russian Horde", which he says played the dominant role in Eurasian history before the XVII century. The various peoples identified in ancient and medieval history, from the Scythians, Huns, Goths and Bulgars, through the Polyane, Duleby, Drevliane, Pechenegs, to in more recent times, the Cossacks, Ukrainians, and Belarusians, are nothing but elements of the single Russian Horde. For the New Chronologists, peoples such as the Ukrainians, Belarusians, Mongols, and others who assert their national independence from Russia, are suffering from a historical delusion.

Fomenko claims that the most probable prototype of the historical Jesus was Andronikos I Komnenos (allegedly AD 1152 to 1185), the emperor of Byzantium, known for his failed reforms; his traits and deeds reflected in 'biographies' of many real and imaginary persons (A. T. Fomenko, G. V. Nosovskiy. *Czar of the Slavs* (in Russian). St. Petersburg: Neva, 2004.). The historical Jesus is a composite figure and reflection of the Old Testament prophet Elisha (850-800 BC?), Pope Gregory VII (1020?-1085),

Saint Basil of Caesarea (330-379), and even Li Yuanhao (also known as Emperor Jingzong, or “Son of Heaven”, emperor of Western Xia, who reigned in 1032-1048), Euclides, Bacchus and Dionysius. Fomenko explains the seemingly vast differences in the biographies of these figures as resulting from difference in languages, points of view and time frame of the authors of said accounts and biographies.

Fomenko also merges the cities and histories of Jerusalem, Rome and Troy into “New Rome” = Gospel Jerusalem (in the XII and XIII centuries) = Troy = Yoros Castle (A. T. Fomenko, G. V. Nosovskiy. *Forgotten Jerusalem: Istanbul in the light of New Chronology* (in Russian). Moscow: Astrel, AST, 2007). To the south of Yoros Castle is Joshua’s Hill which Fomenko alleges is the hill Calvary depicted in the Bible.

Fomenko claims the Hagia Sophia is actually the biblical Temple of Solomon. He identifies Solomon as sultan Suleiman the Magnificent (1494–1566). He claims that historical Jesus may have been born in 1152 and was crucified around AD 1185 on the hill overlooking the Bosphorus.

On the other hand, according to Fomenko the word “Rome” is a placeholder and can signify any one of several different cities and kingdoms. He claims the “First Rome”, or “Ancient Rome”, or “Mizraim”, is an ancient Egyptian kingdom in the delta of the Nile with its capital in Alexandria. The second and most famous “New Rome” is Constantinople. The third “Rome” is constituted by three different cities: Constantinople (again), Rome in Italy, and Moscow. According to his claims, Rome in Italy was founded around AD 1380 by Aeneas, and Moscow as the third Rome was the capital of the great “Russian Horde.” Similarly, the word “Jerusalem” is actually a placeholder rather than a physical location and can refer to different cities at different times and the word “Israel” did not define a state, even not a territory, but people fighting for God, for example, French St. Louis and English Elizabeth called themselves the King/Queen of Israel.

He claims that parallelism between John the Baptist, Jesus, and Old Testament prophets implies that the New Testament was written before the

Old Testament. Fomenko claims that the Bible was being written until the Council of Trent (1545–1563), when the list of canonical books was established, and all apocryphal books were ordered to be destroyed. Fomenko also claims that Plato, Plotinus and Gemistus Pletho are one and the same person; according to him, some texts by or about Pletho were misdated and today believed to be texts by or about Plotinus or Plato. He claims similar duplicates Dionysius the Areopagite, Pseudo-Dionysius the Areopagite, and Dionysius Petavius. He claims Florence and the House of Medici bankrolled and played an important role in creation of the magnificent ‘Roman’ and ‘Greek’ past.

### *Specific claims*

In volumes 1, 2, 3 and 4 of *History: Fiction or Science?*, Fomenko and his colleagues make numerous claims:

- Historians and translators often “assign” different dates and locations to different accounts of the same historical events, creating multiple “phantom copies” of these events. These “phantom copies” are often misdated by centuries or even millennia and end up incorporated into conventional chronology.
- This chronology was largely manufactured by Joseph Justus Scaliger in *Opus Novum de emendatione temporum* (1583) and *Thesaurum temporum* (1606), and represents a vast array of dates produced without any justification whatsoever, containing the repeating sequences of dates with shifts equal to multiples of the major cabbalistic numbers 333 and 360. The Jesuit Dionysius Petavius completed this chronology in *De Doctrina Temporum*, 1627 (v.1) and 1632 (v.2).
- Archaeological dating, dendrochronological dating, paleographical dating, numismatic dating, carbon dating, and other methods of dating of ancient sources and artifacts known today are erroneous, non-exact or dependent on traditional chronology.

- No single document in existence can be reliably dated earlier than the XI century. Most “ancient” artifacts may find other than consensual explanation.
- Histories of Ancient Rome, Greece and Egypt were crafted during the Renaissance by humanists and clergy - mostly on the basis of documents of their own making.
- The Old Testament represents a rendition of events of the XIV to XVI centuries AD in Europe and Byzantium, containing “prophecies” about “future” events related in the New Testament, a rendition of events of AD 1152 to 1185.
- The history of religions runs as follows: the pre-Christian period (before the XI century and the birth of Jesus), Bacchic Christianity (XI and XII centuries, before and after the life of Jesus), Christianity (XII to XVI centuries) and its subsequent mutations into Orthodox Christianity, Catholicism, Judaism, and Islam.
- The *Almagest* of Claudius Ptolemy, traditionally dated to around AD 150 and considered the cornerstone of classical history, was compiled in XVI and XVII centuries from astronomical data of the IX to XVI centuries.
- 37 complete Egyptian horoscopes found in Denderah, Esna, and other temples have unique valid astronomical solutions with dates ranging from AD 1000 and up to as late as AD 1700.
- The Book of Revelation, as we know it, contains a horoscope, dated to 25 September - 10 October 1486, compiled by cabbalist Johannes Reuchlin.
- The horoscopes found in Sumerian/Babylonian tablets do not contain sufficient astronomical data; consequently, they have solutions every 30–50 years on the time axis and are therefore useless for purposes of dating.
- The Chinese tables of eclipses are useless for dating, as they contain too many eclipses that did not take place astronomically. Chinese tables of comets, even if true, cannot be used for dating.

- All major inventions like powder and guns, paper and print occurred in Europe in the period between the X and the XVI centuries.
- Ancient Roman and Greek statues, showing perfect command of the human anatomy, are fakes crafted in the Renaissance, when artists attained such command for the first time.
- There was no such thing as the Tartar and Mongol invasion followed by over two centuries of yoke and slavery, because the so-called “Tartars and Mongols” were the actual ancestors of the modern Russians, living in a bilingual state with Turkic spoken as freely as Russian. So, Russia and Turkey once formed parts of the same empire. This ancient Russian state was governed by a double structure of civil and military authorities and the hordes were actually professional armies with a tradition of lifelong conscription (the recruitment being the so-called “blood tax”). The Mongol “invasions” were punitive operations against the regions of the empire that attempted tax evasion. Tamerlane was probably a Russian warlord.
- Official Russian history is a blatant forgery concocted by a host of German scholars brought to Russia to legitimize the usurping Romanov dynasty (1613-1917).
- Moscow was founded as late as the mid-XIV century. The battle of Kulikovo took place in Moscow.
- The tsar Ivan the Terrible represents a collation of no fewer than four rulers, representing two rival dynasties: the legitimate Godunov rulers and the ambitious Romanov upstarts.
- English history of AD 640–1040 and Byzantine history of AD 378–830 are reflections of the same late-medieval original.

## Fomenko’s methods

### *Statistical correlation of texts*

One of Fomenko’s simplest methods is statistical correlation of texts. His basic assumption is that a text which describes a sequence of events will

devote more space to more important events (for example, a period of war or an unrest will have much more space devoted to than a period of peaceful, non-eventful years), and that this irregularity will remain visible in other descriptions of the period. For each analysed text, a function is devised which maps each year mentioned in the text with the number of pages (lines, letters) devoted in the text to its description (which could be zero). The function of the two texts are then compared. (*Chron1*, pp. 187–194.)

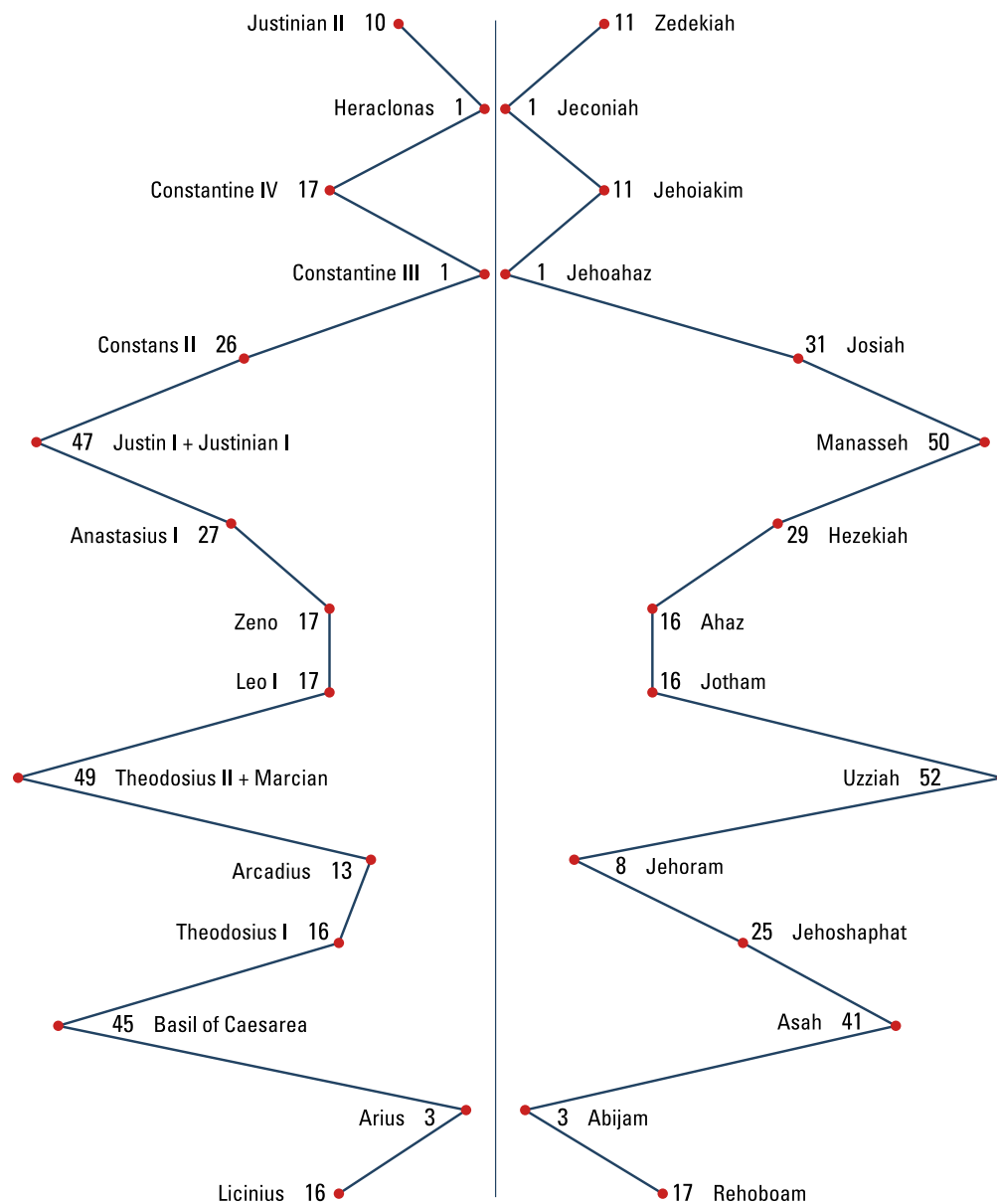
For example, Fomenko compares the contemporary history of Rome written by Titus Livius with a modern history of Rome written by Russian historian V. S. Sergeev, calculating that the two have high correlation, and thus that they describe the same period of history, which is undisputed. (*Chron1*, pp. 194–196.) He also compares modern texts, which describe different periods, and calculates low correlation, as expected. (*Chron1*, pp. 194–196.) However, when he compares, for example, the ancient history of Rome and the medieval history of Rome, he calculates a high correlation, and concludes that ancient history of Rome is a copy of medieval history of Rome, thus clashing with mainstream accounts.

### *Statistical correlation of dynasties*

In a somewhat similar manner, Fomenko compares two dynasties of rulers using statistical methods. First, he creates a database of rulers, containing relevant information on each of them. Then, he creates “survey codes” for each pair of the rulers, which contain a number which describes degree of the match of each considered property of two rulers. For example, one of the properties is the way of death: if two rulers were both poisoned, they get value of +1 in their property of the way of death; if one ruler was poisoned and another killed in combat, they get -1; and if one was poisoned, and another died of illness, they get 0 (Fomenko claims there is possibility that chroniclers were not impartial and that different descriptions nonetheless describe the same person). An important property



is the length of the rule. (*ChronI*, pp. 215–223.)



Sample Fomenko parallelism.

Fomenko lists a number of pairs of unrelated dynasties – for example, dynasties of kings of Israel and emperors of late Western Roman Empire (AD 300-476) – and claims that this method demonstrates correlations between their reigns. (Graphs which show just the length of the rule in the two dynasties are the most widely known; however, Fomenko's conclusions are also based on other parameters, as described above.) He

also claims that the regnal history from the XVII to XX centuries never shows correlation of “dynastic flows” with each other, therefore Fomenko insists history was multiplied and outstretched into imaginary antiquity to justify this or other “royal” pretensions.

Fomenko uses for the demonstration of correlation between the reigns exclusively the data from the *Chronological Tables* of J. Blair (Moscow, 1808-1809). Fomenko says that Blair’s tables are all the more valuable to us since they were compiled in an epoch adjacent to the time of Scaligerian chronology. According to Fomenko these tables contain clearer signs of “Scaligerite activity” which were subsequently buried under layers of paint and plaster by historians of the XIX and XX centuries.

### *Astronomical evidence*

Fomenko examines astronomical events described in ancient texts and claims that the chronology is actually medieval. For example:

- He says the mysterious drop in the value of the lunar acceleration parameter  $D''$  (“a linear combination of the [angular] accelerations of the Earth and Moon”) between the years AD 700–1300, which the American astronomer Robert Newton had explained in terms of “non-gravitational” (i.e., tidal) forces. By eliminating those anomalous early eclipses the New Chronology produces a constant value of  $D''$  beginning around AD 1000. (*Chron1*, pp. pp.93-94, 105-6.)
- He associates initially the Star of Bethlehem with the AD 1140 ( $\pm 20$ ) supernova (now Crab Nebula) and the Crucifixion Eclipse with the total solar eclipse of AD 1170 ( $\pm 20$ ). He also believes that Crab Nebula supernova could not have exploded in AD 1054, but probably in AD 1153. He connects it with total eclipse of AD 1186. Moreover he holds in strong doubt the veracity of ancient Chinese astronomical data.
- He argues that the star catalog in the *Almagest*, ascribed to the Hellenistic astronomer Claudius Ptolemy, was compiled in the XV to XVI centuries AD. With this objective in sight he develops new

methods of dating old stellar catalogues and claims that the *Almagest* is based on data collected between AD 600 and 1300, whereby the telluric obliquity is well taken into account.

- He refines and completes Morozov's analysis of some ancient horoscopes, most notably, the so-called Dendera Zodiacs—two horoscopes drawn on the ceiling of the temple of Hathor—and comes to the conclusion that they correspond to either the XI or the XIII century AD. Moreover, in his *History: Fiction or Science?* series finale, he makes computer-aided dating of all 37 Egyptian horoscopes that contain sufficient astronomical data, and claims they all fit into XI to XIX century timeframe. Traditional history usually either interprets these horoscopes as belonging to the I century BC or suggests that they weren't meant to match any date at all.
- In his final analysis of an eclipse triad described by the ancient Greek Thucydides in *History of the Peloponnesian War*, Fomenko dates the eclipses to AD 1039, 1046 and 1057. Because of the layered structure of the manuscript, he claims that Thucydides actually lived in medieval times and in describing the Peloponnesian War between the Spartans and Athenians he was actually describing the conflict between the medieval Navarrans and Catalans in Spain from AD 1374 to 1387.
- Fomenko claims that the abundance of dated astronomical records in cuneiform texts from Mesopotamia is of little use for dating of events, as the astronomical phenomena they describe recur cyclically every 30–40 years.

## *Rejection of common dating methods*

On archaeological dating methods, Fomenko claims:

“Archaeological, dendrochronological, paleographical and carbon methods of dating of ancient sources and artifacts are both non-exact and contradictory, therefore there is not a single piece of firm written evidence or artifact that could

be reliably and independently dated earlier than the XI century.” (*Chron1*.)

Dendrochronology is rejected with a claim that, for dating of objects much older than the oldest still living trees, it isn't an absolute, but a relative dating method, and thus dependent on traditional chronology. Fomenko specifically points to a break of dendrochronological scales around AD 1000.

Fomenko also cites a number of cases where carbon dating of a series of objects of known age gave significantly different dates. He also alleges undue cooperation between physicists and archaeologists in obtaining the dates, since most radiocarbon dating labs only accept samples with an age estimate suggested by historians or archaeologists. Fomenko also claims that carbon dating over the range of AD 1 to 2000 is inaccurate because it has too many sources of error that are either guessed at or completely ignored, and that calibration is done with a statistically meaningless number of samples. Consequently, Fomenko concludes that carbon dating is not accurate enough to be used on historical scale.

Fomenko rejects numismatic dating as circular, being based on the traditional chronology, and points to cases of similar coins being minted in distant periods, unexplained long periods with no coins minted and cases of mismatch of numismatic dating with historical accounts. (*Chron1*, pp. 90-92.)

He fully agrees with absolute dating methods for clay tablets or coins like thermoluminescence dating, optically stimulated luminescence dating, archaeomagnetic, metallographic dating, but claims that their precision does not allow for comprehensive pinpointing on the time axis either.

Fomenko also condemns the common archaeological practice of submitting samples for dating accompanied with an estimate of the expected age. He claims that convergence of uncertainty in archaeological dating methods proves strictly nothing per se. Even if the sum  $S$  of probabilities of the veracity of event produced by  $N$  dating methods exceeds 1.00 it does not mean that the event has taken place with 100%

probability.

## Reception

Fomenko's historical ideas have been universally rejected by mainstream scholars, who brand them as pseudoscience, but were popularized by former world chess champion Garry Kasparov. Billington writes that the theory "might have quietly blown away in the wind tunnels of academia" if not for Kasparov's writing in support of it in the magazine *Ogoniok*. Kasparov met Fomenko during the 1990s, and found that Fomenko's conclusions concerning certain subjects were identical to his own regarding the popular view (which is not the view of academics) that art and culture died during the Dark Ages and were not revived until the Renaissance. Kasparov also felt it illogical that the Romans and the Greeks living under the banner of Byzantium could fail to use the mounds of scientific knowledge left them by Ancient Greece and Rome, especially when it was of urgent military use. However, Kasparov does not support the reconstruction part of the New Chronology. Russian critics tended to see Fomenko's New Chronology as "an embarrassment and a potent symbol of the depths to which the Russian academy and society have generally sunk ... since the fall of Communism." Western critics see his views as part of a renewed Russian imperial ideology, "keeping alive an imperial consciousness and secular messianism in Russia."

In 2004 Anatoly Fomenko with his coauthor Gleb Nosovsky were awarded for their books on "New Chronology" the anti-prize of the Moscow International Book Fair called "Abzatz" (literally 'paragraph', a euphemism for a vulgar Russian word meaning disaster or fiasco) in the category "Esteemed nonsense" ("Pochotnaya bezgramota") awarded for the worst book published in Russia.

Critics have accused Fomenko of altering the data to improve the fit with his ideas and have noted that he violates a key rule of statistics by selecting matches from the historical record which support his chronology, while ignoring those which do not, creating artificial, better-than-chance

correlations, and that these practices undermine Fomenko's statistical arguments. The new chronology was given a comprehensive critical analysis in a round table on "The 'Myths' of New Chronology" chaired by the dean of the department of history of Moscow State University in December 1999. One of the participants in that round table, the distinguished Russian archaeologist, Valentin Yanin, compared Fomenko's work to "the sleight of hand trickery of a David Copperfield." Linguist Andrey Zaliznyak argued that by using the Fomenko's approaches one can "prove" any historical correspondence, for example, between Ancient Egyptian pharaohs and French kings.

James Billington, formerly professor of Russian history at Harvard and Princeton and currently the Librarian of Congress placed Fomenko's work within the context of the political movement of Eurasianism, which sought to tie Russian history closely to that of its Asian neighbors. Billington describes Fomenko as ascribing the belief in past hostility between Russia and the Mongols to the influence of Western historians. Thus, by Fomenko's chronology, "Russia and Turkey are parts of a previously single empire." A French reviewer of Billington's book noted approvingly his concern with the phantasmagorical conceptions of Fomenko about the global "new chronology."

H.G. van Bueren, professor emeritus of astronomy at the University of Utrecht, concluded his scathing review of Fomenko's work on the application of mathematics and astronomy to historical data as follows:

"It is surprising, to say the least, that a well-known (Dutch) publisher could produce an expensive book of such doubtful intellectual value, of which the only good word that can be said is that it contains an enormous amount of factual historical material, untidily ordered, true; badly written, yes; mixed-up with conjectural nonsense, sure; but still, much useful stuff. For the rest of the book is absolutely worthless. It reminds one of the early Soviet attempts to produce tendentious science (Lysenko!), of polywater, of cold fusion, and of modern creationism. In brief: a useless and misleading book." (H. G. van Bueren, *Mathematics and Logic*.)

## *Convergence of methods in archaeological dating*

While Fomenko rejects commonly accepted dating methods, archaeologists, conservators and other scientists make extensive use of such techniques which have been rigorously examined and refined during decades of use.

In the specific case of dendrochronology, Fomenko claims that this fails as an absolute dating method because of gaps in the record. However, independent dendrochronological sequences beginning with living trees from various parts of North America and Europe extend back 12,400 years into the past. Furthermore, the mutual consistency of these independent dendrochronological sequences has been confirmed by comparing their radiocarbon and dendrochronological ages. These and other data have provided a calibration curve for radiocarbon dating whose internal error does not exceed  $\pm 163$  years over the entire 26,000 years of the curve.

In fact, archaeologists have developed a fully anchored dendrochronology series going back past 10,000 BCE. “The absolutely dated tree-ring chronology now extends back to 12,410 cal BP (10,461 BC).”

## *Misuse of historical sources and forced pattern matching*

Critics of Fomenko’s theory claim that his use of historical sources is highly selective and ignores the basic principles of sound historical scholarship.

“Fomenko ... provides no fair-minded review of the historical literature about a topic with which he deals, quotes only those sources that serve his purposes, uses evidence in ways that seem strange to professionally-trained historians and asserts the wildest speculation as if it has the same status as the information common to the conventional historical literature.”

They also note that his method of statistically correlating of texts is very rough, because it does not take into account the many possible sources of

variation in length outside of “importance.” They maintain that differences in language, style, and scope, as well as the frequently differing views and focuses of historians, which are manifested in a different notion of “important events”, make quantifying historical writings a dubious proposition at best. What’s more, Fomenko’s critics allege that the parallelisms he reports are often derived by alleged forcing by Fomenko of the data – rearranging, merging, and removing monarchs as needed to fit the pattern.

For example, on the one hand Fomenko asserts that the vast majority of ancient sources are either irreparably distorted duplicate accounts of the same events or later forgeries. In his identification of Jesus with Pope Gregory VII (*Chron2*, p. 51) he ignores the otherwise vast dissimilarities between their reported lives and focuses on the similarity of their appointment to religious office by baptism. (The evangelical Jesus is traditionally believed to have lived for 33 years, and he was an adult at the time of his encounter with John the Baptist. In contrast, according to the available primary sources, Pope Gregory VII lived for at least 60 years and was born 8 years after the death of Fomenko’s John-the-Baptist equivalent John Crescentius.)

Critics allege that many of the supposed correlations of regnal durations are the product of the selective parsing and blending of the dates, events, and individuals mentioned in the original text. Another point raised by critics is that Fomenko does not explain his altering the data (changing the order of rulers, dropping rulers, combining rulers, treating interregna as rulers, switching between theologians and emperors, etc.) preventing a duplication of the effort and effectively making this whole theory an ad hoc hypothesis.

### *Selectivity in reference to astronomical phenomena*

Critics point out that Fomenko’s discussion of astronomical phenomena tends to be selective, choosing isolated examples that support the New



Chronology and ignoring the large bodies of data that provide statistically supported evidence for the conventional dating. For his dating of the Almagest star catalog, Fomenko arbitrarily selected eight stars from the more than 1000 stars in the catalog, one of which (Arcturus) has a large systematic error. This star has a dominant effect on Fomenko's dating. Statistical analysis using the same method for all "fast" stars points to the antiquity of the Almagest star catalog. Rawlins points out further that Fomenko's statistical analysis got the wrong date for the Almagest because he took as constant Earth's obliquity when it is a variable that changes at a very slow, but known, rate.

Fomenko's studies ignore the abundance of dated astronomical records in cuneiform texts from Mesopotamia. Among these texts is a series of Babylonian astronomical diaries, which records precise astronomical observations of the Moon and planets, often dated in terms of the reigns of known historical figures extending back to the VI century BCE. Astronomical retrocalculations for all these moving objects allow us to date these observations, and consequently the rulers' reigns, to within a single day. The observations are sufficiently redundant that only a small portion of them are sufficient to date a text to a unique year in the period 750 BCE to 100 CE. The dates obtained agree with the accepted chronology. In addition, F. R. Stephenson has demonstrated through a systematic study of a large number of Babylonian, Ancient and Medieval European, and Chinese records of eclipse observations that they can be dated consistently with conventional chronology at least as far back as 600 BCE. In contrast to Fomenko's missing centuries, Stephenson's studies of eclipse observations find an accumulated uncertainty in the timing of the rotation of the earth of 420 seconds at 400 BCE, and only 80 seconds at 1000 CE.

### *Magnitude and consistency of conspiracy theory*

Fomenko claims that world history prior to 1600 was deliberately falsified

for political reasons. The consequences of this conspiracy theory are twofold. Documents that conflict with New Chronology are said to have been edited or fabricated by conspirators (mostly Western European historians and humanists of late XVI to XVII centuries). The lack of documents directly supporting New Chronology and conflicting traditional history is said to be thanks to the majority of such documents being destroyed by the same conspirators.

Consequently, there are many thousands of documents that are considered authentic in traditional history, but not in New Chronology. Fomenko often uses “falsified” documents, which he dismisses in other contexts, to prove a point. For example, he analyzes the Tartar Relation and arrives at the conclusion that Mongolian capital of Karakorum was located in Central Russia (equated with present-day Yaroslavl). However, the Tartar Relation makes several statements that are at odds with New Chronology (such as that Batu Khan and Russian duke Yaroslav are two distinct people). Those are said by Fomenko to have been introduced into the original text by later editors.

Many of the rulers that Fomenko claims are medieval doppelgangers moved in the imaginary past have left behind vast numbers of coins. Numismatists have made innumerable identifications of coins to rulers known from ancient sources. For instance, several Roman emperors issued coinage featuring at least three of their names, consistent with those found in written sources, and there are frequent examples of joint coinage between known royal family members, as well as overstrikes by kings who were known enemies.

Ancient coins in Greek and Latin are unearthed to this day in vast quantities from Britain to India. For Fomenko’s theories to be correct, this could only be explained by counterfeit on a very grand and consistent scale, as well as a complete dismissal of all numismatic analyses of hoard findings, coin styles etc.

*Popularity in forums and amongst Russian imperialists*

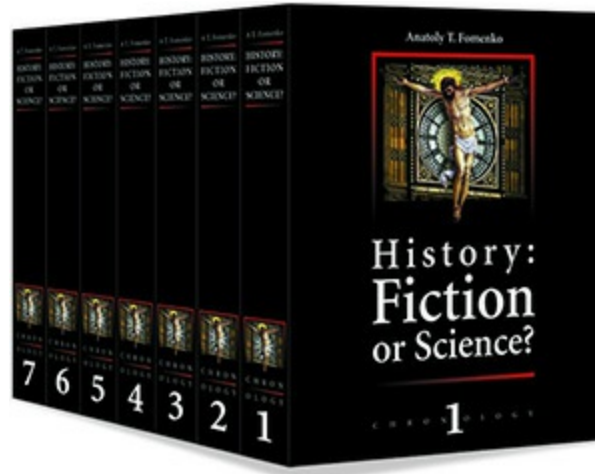
Despite criticism, Fomenko has published and sold over one million copies of his books in his native Russia. Many internet forums have appeared which aim to supplement his work with additional amateur research. His critics have suggested that Fomenko's version of history appealed to the Russian reading public by keeping alive an imperial consciousness to replace their disillusionment with the failures of Communism and post-Communist corporate oligarchies.

Alexander Zinoviev called the New Chronology "one of the major scientific breakthroughs of the XX century."

*(Wikipedia text retrieved on 2nd August, 2015.)*

# Overview of the seven-volume print edition

## History: Fiction or Science?



### Chronology 1

*A. T. Fomenko*

Introducing the problem.

A criticism of the Scaligerian chronology.

Dating methods as offered by mathematical statistics.

Eclipses and zodiacs.

### Chronology 2

*A. T. Fomenko*

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Rome. Troy. Greece. The Bible.

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### **Chronology 6**

*A. T. Fomenko, G. V. Nosovskiy*  
The Horde-Ataman Empire.  
The Bible. The Reformation.  
America. Passover and the calendar.

### **Chronology 7**

*A. T. Fomenko, G. V. Nosovskiy*  
A reconstruction of global history.  
The Khans of Novgorod = The Habsburgs.  
Miscellaneous information.  
The legacy of the Great Empire in the history and culture of Eurasia and  
America.

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This seven-volume edition is based on a number of our books that came out over the last couple of years and were concerned with the subject in question. All this gigantic body of material was revised and categorized; finally, its current form does not contain any of the repetitions that are

inevitable in the publication of separate books. All of this resulted in the inclusion of a great number of additional material in the current edition – including previously unpublished data. The reader shall find a systematic rendition of detailed criticisms of the consensual (Scaligerian) chronology, the descriptions of the methods offered by mathematical statistics and natural sciences that the authors have discovered and researched, as well as the new hypothetical reconstruction of global history up until the XVIII century. Our previous books on the subject of chronology were created in the period of naissance and rather turbulent infancy of the new paradigm, full of complications and involved issues, which often resulted in the formulation of multi-optional hypotheses. The present edition pioneers in formulating a consecutive unified concept of the reconstruction of ancient history – one that apparently is supported by a truly immense body of evidence. Nevertheless, it is understandable that its elements may occasionally be in need of revision or elaboration.

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## Also by Gleb V. Nosovskiy

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## Separate books on the New Chronology

Prior to the publication of the seven-volume *Chronology*, we published a number of books on the same topic. If we are to disregard the paperbacks and the concise versions, as well as new re-editions, there are seven such books. Shortened versions of their names appear below:

1. *Introduction*.
2. *Methods 1-2*.
3. *Methods 3*.
4. *The New Chronology of Russia, Britain and Rome*.
5. *The Empire*.
6. *The Biblical Russia*.
7. *Reconstruction*.

### • BOOK ONE *Introduction*.

[Intro]:1. Fomenko, A. T. *New Experimental Statistical Methods of Dating Ancient Events and their Application to the Global Classical and Mediaeval Chronology*. Pre-print. Moscow, The State Television and Radio Broadcast Committee, 1981. Order #3672. Lit. 9/XI-81. No. BO7201, 100 p.

[Intro]:2. Fomenko, A. T. *Some New Empirico-Statistical Methods of Dating and the Analysis of Present Global Chronology*. London, The British Library, Department of Printed Books, 1981. Cup. 918/87. 100 p.

[Intro]:3. Fomenko, A. T. *A Criticism of the Traditional Chronology of the Classical Age and the Middle Ages (What Century Is It Now?)*. Essay. Moscow, Publishing House of the Moscow State University Department of Mechanical Mathematics, 1993. 204 p.

[Intro]:4. 2nd edition, revised and expanded. Fomenko, A. T., and G. V. Nosovskiy. *A Criticism of the Traditional Chronology of the Classical Age and the Middle Ages (What Century Is It Now?)*. Moscow, Kraft-Lean, 1999. 757 p. Kraft Publications

released a concise version of this book in 2001. 487 p.

[Intro]:5. Another revision. Fomenko, A. T., and G. V. Nosovskiy. *What Century Is It Now?* Moscow, AIF-Print Publications, 2002. 511 p.

• **BOOK TWO, PART ONE: *Methods-1*.**

[Meth1]:1. Fomenko, A. T. *The Methods of Statistical Analysis of Narrative Texts and their Chronological Applications*. (The identification and dating of dependent texts, statistical chronology of the antiquity, as well as the statistics of ancient astronomical accounts.) Moscow, The MSU Publishing House, 1990. 439 p.

[Meth1]:2. 2nd revised edition came out in 1996 as *The Methods Of Mathematical Analysis of Historical Texts. Chronological applications*. Moscow, Nauka Publications, 1996. 475 p.

[Meth1]:3. Several chapters of the book came out in 1996, revised and extended, as a separate book: Fomenko, A. T. *The New Chronology of Greece. Antiquity in the Middle Ages*, Vols. 1 and 2. Moscow, MSU Centre of Research and Pre-University Education, 1996. 914 p.

[Meth1]:4. The English translation of the book, extended and revised to a large extent, was released under the following title: Fomenko, A. T. *Empirico-Statistical Analysis of Narrative Material and its Applications to Historical Dating*. Vol. 1, *The Development of the Statistical Tools*. Vol. 2, *The Analysis of Ancient and Mediaeval Records*. The Netherlands, Kluwer Academic Publishers, 1994. Vol. 1: 211 p. Vol. 2: 462 p.

[Meth1]:5. A Serbian translation titled Фоменко А. Т. *Статистичка хронологија. Математички поглед на историју. У ком смо веку?* was published in 1997. Belgrade, Margo-Art, 1997. 450 p.

[Meth1]:6. The book was published in a revised and substantially extended version in 1999 as Volume 1 in a series of two: Fomenko, A. T. *The Methods of Statistical Analysis of Historical Texts. Chronological Applications*. Vol. 1. Moscow, Kraft and Lean, 1999. 801 p.

[Meth1]:7. A revised version of the book was published as two volumes (the first two in a series of three) in 1999 in the USA (in Russian) by the Edwin Mellen Press. Fomenko, A. T. *New Methods of Statistical Analysis of Historical Texts. Applications to Chronology*, Vols. 1 and 2. The publication is part of the series titled *Scholarly Monographs in the Russian Language*, Vols. 6-7. Lewiston,

Queenston, Lampeter, The Edwin Mellen Press, 1999. Vol. 1: 588 p. Vol. 2: 564 p.

• **BOOK TWO, PART TWO: *Methods-2*.**

[*Meth2*]:1. Fomenko, A. T. *Global Chronology*. (A Research of the Classical and Mediaeval History. Mathematical Methods of Source Analysis. Global Chronology.) Moscow, MSU Publications, 1993. 408 p.

[*Meth2*]:2. A revised and substantially extended version of the book as the second volume in a series of two: Fomenko, A. T. *The Methods of Statistical Analysis of Historical Texts. Chronological Applications*, Vol. 2. Moscow, Kraft and Lean, 1999. 907 p.

[*Meth2*]:3. A revised version of the book was published as the last volume in a series of three in the USA (in Russian) under the title: Fomenko A. T. *Antiquity in the Middle Ages (Greek and Bible History)*, the trilogy bearing the general name: Fomenko A. T. *New Methods of the Statistical Analysis of Historical Texts and their Chronological Application*. The publication is part of the series titled *Scholarly Monographs in the Russian Language*. Lewiston, Queenston, Lampeter, The Edwin Mellen Press, 1999. 578 p.

• **BOOK THREE: *Methods-3*.**

[*Meth3*]:1. Fomenko, A. T., V. V. Kalashnikov, and G. V. Nosovskiy. *Geometrical and Statistical Methods of Analysis of Star Configurations. Dating Ptolemy's Almagest*. USA: CRC Press, 1993. 300 p.

[*Meth3*]:2. The Russian version of the book was published in 1995 in Moscow by the Faktorial Publications under the title: Kalashnikov V. V., Nosovskiy G. V., Fomenko A. T. *The Dating of the Almagest Star Catalogue. Statistical and Geometrical Analysis*. 286 p.

[*Meth3*]:3. A substantially extended and revised version of the book: Kalashnikov, V. V., G. V. Nosovskiy, and A. T. Fomenko. *The Astronomical Analysis of Chronology. The Almagest. Zodiacs*. Moscow, The Delovoi Express Financial Publications, 2000. 895 p.

[*Meth3*]:4. Fomenko, A. T., and G. V. Nosovskiy. *The New Chronology of Egypt. The Astronomical Dating of Ancient Egyptian Monuments. Research of 2000-2002*. Moscow, Veche Press, 2002. 463 p.

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[RBR]:1. Fomenko, A. T., and G. V. Nosovskiy. *The New Chronology and Conception of the Ancient History of Russia, Britain, and Rome. Facts, Statistics, Hypotheses.* Vol. 1, *Russia*. Vol. 2, *Britain and Rome*. Moscow, MSU Centre of Research and Pre-University Education. Two editions, 1995 and 1996. 672 p.

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[RBR]:3. A revised version of the first volume was published in 1997 as a separate book: Fomenko, A. T., and G. V. Nosovskiy. *The New Chronology of Russia*. Moscow, Faktorial Publications, 1997. Re-editions 1998 and 1999. 255 p.

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[Emp]:1. Fomenko, A. T., and G. V. Nosovskiy. *The Empire (Russia, Turkey, China, Europe, Egypt. The New Mathematical Chronology of Antiquity)*. Moscow, Faktorial, 1996. Re-editions 1997, 1998, 1999, 2001 and 2002. 752 p.

• **BOOK SIX: *The Biblical Russia.***

[BR]:1. Fomenko, A. T., and G. V. Nosovskiy. *The Mathematical Chronology of the Biblical Events*. Moscow, Nauka Publications, 1997. 407 p.

[BR]:2. A substantially revised and extended version: Fomenko, A. T., and G. V. Nosovskiy. *The Biblical Russia. The Empire of Horde-Russia and the Bible. The New Mathematical Chronology of Antiquity*. Vols. 1 and 2. Moscow, Faktorial,

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We have to point out that the publication of our books on the New Chronology has influenced a number of authors and their works where the new chronological concepts are discussed or developed. Some of these are: L. I. Bocharov, N. N. Yefimov, I. M. Chachukh, and I. Y. Chernyshov ([93]), Jordan Tabov ([827], [828]), A. Goutz ([220]), M. M. Postnikov ([680]), V. A. Nikerov ([579:1]), Heribert Illig ([1208]), Christian Blöss

and Hans-Ulrich Niemitz ([1038], [1039]), Gunnar Heinsohn ([1185]), Gunnar Heinsohn and Heribert Illig ([1186]), Uwe Topper ([1462], [1463]).

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